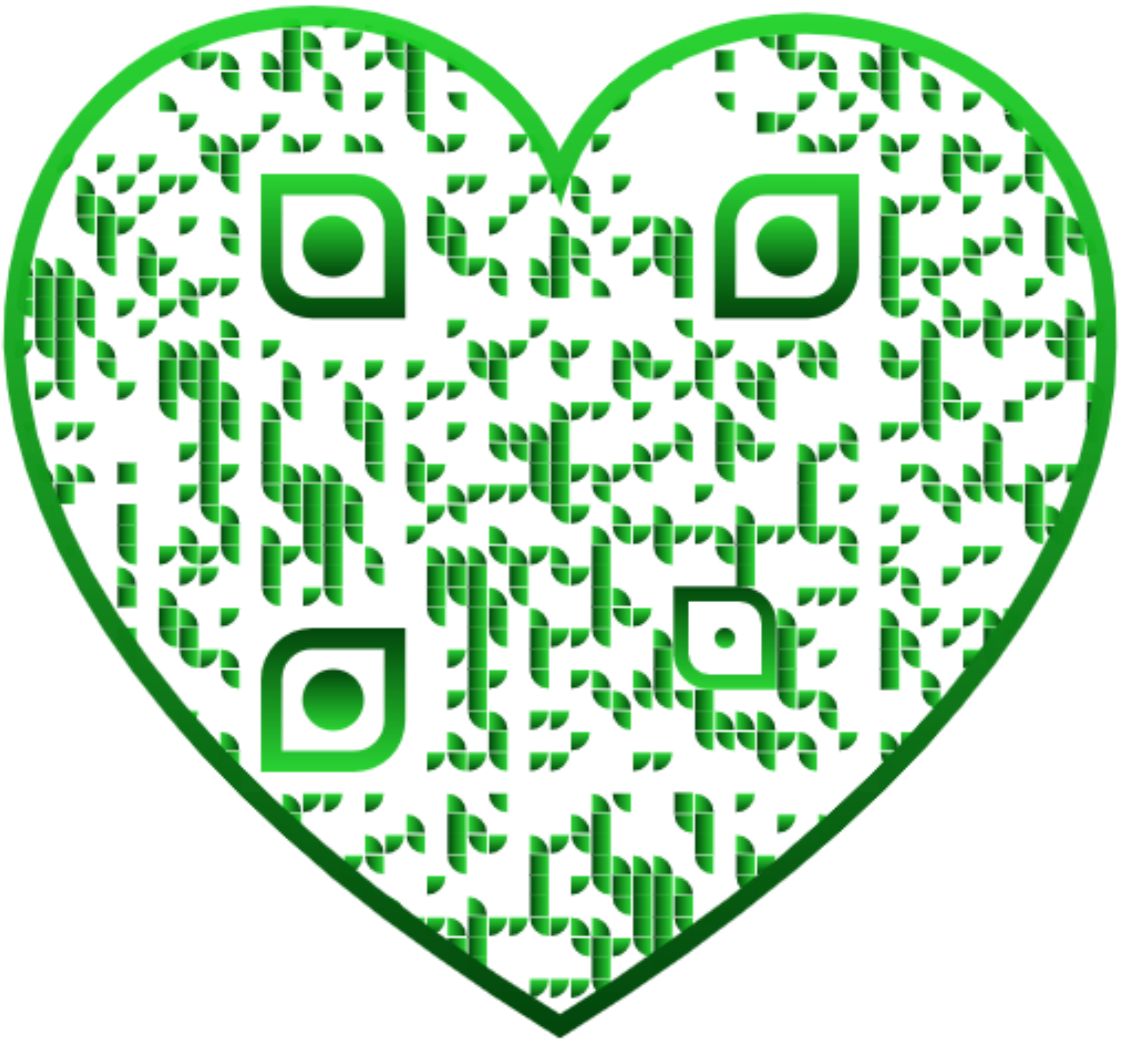
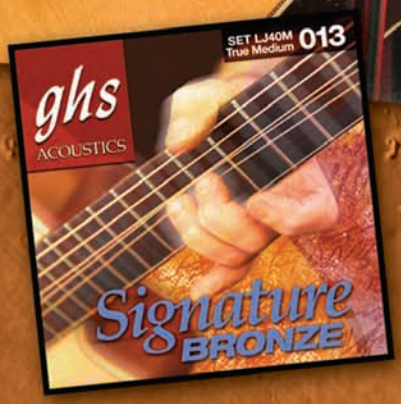
$6.00

Flatpicking Guitar Magazine

Volume 15, Number 3 March/April 2011



"I am very picky about the strings I use on my Kendrick Custom Guitar, and GHS gives me unbeatable tone in a very long lasting string."

ghs strings®
GHSSTRINGS.COM

GHS Corporation / 2813 Wilber Avenue / Battle Creek . Michigan 49015 / 800 388 4447

design by bob@lartmagazin.com

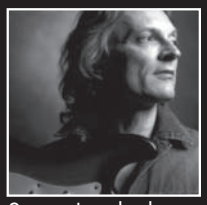
Wilkes Community College's

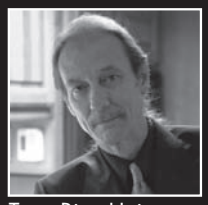
MerleFest®

Music. Moments. Memories.™

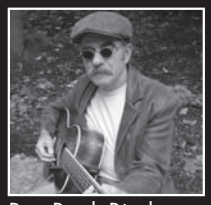
ON THE CAMPUS OF WILKES COMMUNITY COLLEGE, WILKESBORO, NC

Presented by LOWE'S


Sonny Landreth


Tony Rice Unit

Rory Block

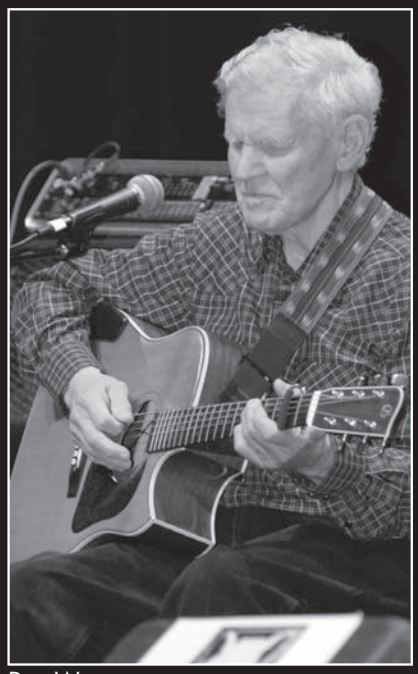

Roy Book Binder

Peter Rowan Bluegrass Band

Nashville Bluegrass Band

Featuring: Doc & Richard Watson • Rory Block • Roy Book Binder •Cadillac Sky • Michael Cleveland and Flamekeeper • Paul Geremia • Mitch Greenhill • Corey Harris and Phil Wiggins • David Holt • Veronika Jackson • Catfish Keith • The Kruger Brothers • Sonny Landreth • Del McCoury Band • Nashville Bluegrass Band • Tony Rice Unit • Peter Rowan Bluegrass Band • Joe Smothers • Snyder Family Band • Randy Travis • Town Mountain • Happy Traum • The Waybacks • Josh Williams Band • And many more! See the complete lineup at merlefest.org

Tickets On Sale Now!
online at www.MerleFest.org


Doc Watson

April 28, 29, 30 & May 1, 2011
www.MerleFest.org

facebook.com/merlefest

twitter.com/merlefest

MerleFest and WCC are now 100% Tobacco Free

© 2010 by Lowe's.® All rights reserved. Lowe's and the gable design are registered trademarks of LF, LLC.

Flatpicking Guitar Magazine

Volume 15, Number 3

March/April 2011
Published bi-monthly by:
High View Publications
P.O. Box 2160
Pulaski, VA 24301

Phone: (540) 980-0338
Fax: (540) 980-0557
Orders: (800) 413-8296
E-mail: highview@flatpick.com
Web Site: http://www.flatpick.com
ISSN: 1089-9855

Dan Miller - Publisher and Editor
Connie Miller - Administration
Jackie Morris - Administration
Contributing Editors:
Dave McCarty
Chris Thiessen

Subscription Rate ($US):
US $30.00 ($60.00 with CD)
Canada/Mexico $40.00
Other Foreign $43.00

All contents Copyright © 2011 by High View Publications unless otherwise indicated
Reproduction of material appearing in the *Flatpicking Guitar Magazine* is forbidden without written permission

Printed in the USA

IBMA International Bluegrass Music Association MEMBER

CONTENTS

FEATURES

Contributors Bio's 6
"An Approach to Fiddle Tunes" by Aaron McCloskey 10
"Scale Practice" by Dan Miller 23
Phat Stats and Fab Facts by Adam Granger 29

COLUMNS

Alabama Jubilee arranged by Rick Williams **31**
Angeline the Baker arranged by Eric Lambert **34**
Big Sandy River arranged by Mike Gurzi **36**
Big Sciota arranged by Dan Geib **38**
Bonaparte's Retreat arranged by Dale Adkins **41**
Cattle in the Cane arranged by Avril Smith **45**
Devil's Dream arranged by Doug Yeomans **48**
Elzic's Farewell arranged by Tim May **51**
Farewell Blues arranged by Molly Tuttle **55**
Fisher's Hornpipe arranged by Scott Fore **59**
Goodbye Liza Jane arranged by Joe McColley **62**
Leather Britches arranged by Paige Anderson **66**
Lonesome Reuben arranged by Jake Workman **72**
Rickett's Hornpipe arranged by Greg Morton **72**
Sally Goodin' arranged by Jim Nunally **79**
St. Anne's Reel arranged by Ed Dodson **81**
Stoney Creek arranged by Jeremy Fritts **84**
The Girl I Left Behind arranged by Dillon Hodges **87**

Cover photo by Sara Miller

Flatpicking Guitar Magazine Podcast

We are now broadcasting a new Podcast every month Interviews, flatpicking tunes, and more. Check it out: http://www.flatpick.com/podcast.html

The Flatpicking Essentials Series

Flatpicking Essentials Volume 1: Rhythm, Bass Runs, and Fill Licks

In the "Pioneers" issue of *Flatpicking Guitar Magazine* Dan Miller laid out a flatpicking learning method that followed the chronological development of the style. This step-by-step method started with a solid foundation in the rhythm guitar styles of flatpicking's early pioneers—a style that includes a liberal use of bass runs and rhythm fill licks, combined with rhythmic strums. Volume 1 of the Eight Volume *Flatpicking Essentials* series teaches this rhythm style and prepares you for each future volume. If you want to learn how to add interesting bass runs and fill licks to your rhythm playing, check out this 96-page book with accompanying CD. This book and CD are available in spiral bound hardcopy form, on CD-Rom, or as a digital download.

Hardcopy: $24.95 Digital: $19.95

Flatpicking Essentials Volume 2: Learning to Solo–Carter Style and Beyond

The second book in the *Flatpicking Essentials* series teaches you how to arrange solos for vocal tunes by teaching you how to: 1) Find the chord changes by ear. 2) Find the melody by ear. 3) Learn how to arrange a Carter Style solo. 4) Learn how to embellish the Carter Style solo using one or more of the following techniques: bass runs; hammer-ons, pull-offs, slides, & bends; tremelo; double stops; crosspicking; neighboring notes; scale runs and fill-licks. Even if you are a beginner you can learn how to create your own interesting solos to any vocal song. You'll never need tab again! This material will also provide you with the foundation for improvisation. This book and CD are available in spiral bound hardcopy form, on CD-Rom, or as a digital download.

Hardcopy: $24.95 Digital: $19.95

Flatpicking Essentials Volume 3: Flatpicking Fiddle Tunes

Flatpicking and fiddle tunes go hand-in-hand. However, in this day and age too many beginning and intermediate level players rely too heavily on tablature when learning fiddle tunes. This becomes a problem in the long run because the player eventually reaches a plateau in their progress because they don't know how to learn new tunes that are not written out in tablature, they do not know how to create their own variations of tunes that they already know, and it becomes very hard to learn how to improvise. *Flatpicking Essentials, Volume 3* helps to solve all of those problems. In this volume of the *Flatpicking Essentials* series you are going to learn valuable information about the structure of fiddle tunes and then you are going to use that information to learn how to play fiddle tunes by ear, and create your own variations, utilizing the following a series of detailed steps.

Hardcopy: $24.95 Digital: $19.95

Flatpicking Essentials Volume 4: Understanding the Fingerboard and Moving Up-The-Neck

The fourth book in the *Flatpicking Essentials* series teaches you how to become familiar with using the entire fingerboard of the guitar and it gives you many exercises and examples that will help you become very comfortable playing up-the-neck. With this book and CD you will learn how to explore the whole guitar neck using a very thorough study of chord shapes, scale patterns, and arpeggios. You will also learn how to comfortably move up-the-neck and back down using slides, open strings, scale runs, harmonized scales, floating licks, and more. If you've ever sat and watched a professional players fingers dance up and down the fingerboard with great ease and wondered "I wish I could do that!" This book is for you!

Hardcopy: $29.95 Digital: $24.95

Flatpicking Essentials Volume 5: Improvisation & Style Studies

Are you having trouble learning how to improvise? To many flatpickers the art of improvisation is a mystery. In the 5th Volume of the *Flatpicking Essentials* series you will study various exercises that will begin to teach you the process of improvisation through the use of a graduated, step-by-step method. Through the study and execution of these exercises, you will learn how to free yourself from memorized solos! This Volume also includes "style studies" which examine the contributions of the flatpicking legends, such as Doc Watson, Clarence White, Tony Rice, Norman Blake, Dan Crary, Pat Flynn, and others. Learn techniques that helped define their styles and learn how to apply those techniques to your own solos.

Hardcopy: $29.95 Digital: $24.95

Flatpicking Essentials Volume 6: Improvisation Part II & Advanced Technique

Flatpicking Essentials, Volume 6 is divided into two main sections. The first section is Part II of our study of improvisation. Volume 5 introduced readers to a step-by-step free-form improv study method that we continue here in Volume 6.

The second section of this book is focused on advanced flatpicking technique. We approached this topic by first having Tim May record "advanced level" improvisations for nineteen different flatpicking tunes. Tim selected the tunes and went into the studio with a list of techniques, like the use of triplets, natural and false harmonics, note bending, quoting, alternate tuning, syncopation, twin guitar, minor key tunes, hybrid picking, advanced crosspicking, string skipping, etc. There are a ton of absolutely awesome flatpicking arrangements by Tim May in this book, with explanations of each technique.

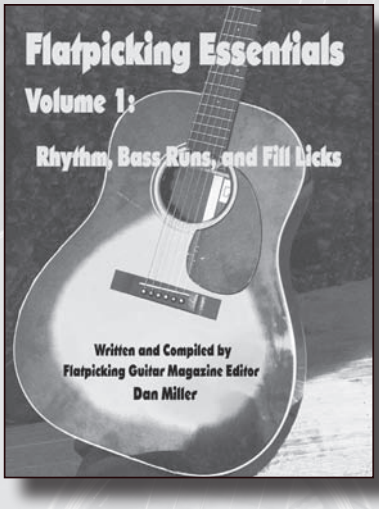
Hardcopy: $29.95 Digital: $24.95

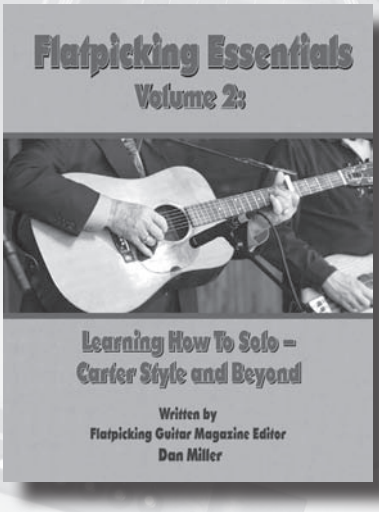
Flatpicking Essentials Volume 7: Advanced Rhythm & Chord Studies

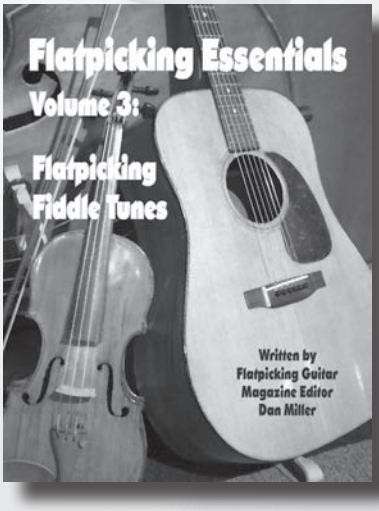
Flatpicking Essentials, Volume 7 is a 170 page book, with 67 audio tracks, that will show you how to add texture, variety, and movement to your rhythm accompaniment in the context of playing bluegrass, fiddle tune music, folk music, acoustic rock, Western swing, big band swing, and jazz. The best part of this book is that it doesn't just present you with arrangements to memorize. It teaches you how you can create and execute your own accompaniment arrangements in a variety of musical styles. Don't rely on the arrangements of others, learn a straight-forward and gradual approach to designing your own rhythm accompaniment.

Hardcopy: $29.95 Digital: $24.95

Flatpicking Essentials







(800) 413-8296

www.flatpickingmercantile.com

EDITOR'S PAGE

Fiddle Tune Issue #2

Welcome to our second special Fiddle Tune Issue! Back a couple of years ago (in Volume 13, Number 4) we published an issue of *Flatpicking Guitar Magazine* that presented 20 fiddle tunes arranged by 20 guest columnists. That issue was so popular with our subscribers that we decided to do it again. Here in this issue you will find another 20 fiddle tunes by a different set of 20 guest columnists. Each guest columnist was asked to provide two versions of a standard fiddle tune. I asked that the first version be a melody-oriented introductory presentation of the tune and then the next variation be something more complex. Everyone sent in great arrangements. I think you will enjoy working with these tunes. I'd like to thank Aaron McCloskey for writing the cover story article. I wrote the cover story article for the first fiddle tune issue and presented a short history of fiddle music in the United States along with some ideas about how to learn and arrange fiddle tunes. In this issue Aaron presents his ideas about arranging fiddle tunes and does a very good job of it.

Audio Tracks: Every guest contributor to this issue provided me with audio files for their arrangements. Most provided slow and fast versions of both of their arrangements and there was just too much audio to fit on one CD. All of the arrangements that are printed in this issue have audio tracks on the CD so that you can hear what they are supposed to sound like. However, some of the tunes do not have both the slow and fast versions on the audio disc. You can find the tracks that I was not able to fit on the audio disc at the following web address: www.flatpick.com/fiddletuneissue2 Also, for many tunes you'll hear the more advanced version before the simple version on the CD. Where this occurs I've marked it as such at the top of the transcription page. Sorry about any confusion there!

I hope you enjoy this special issue of *Flatpicking Guitar Magazine*!

Workshop DVDs

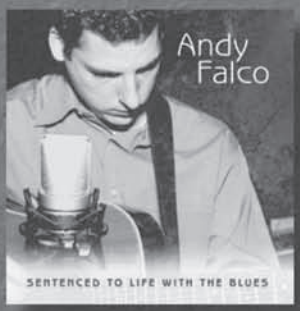
For the past few years Tim May and I have been touring the country conducting flatpicking guitar workshops. We have had a great time working with the folks who attend the workshops and we have thoroughly enjoyed every group that we have worked with. One of the comments that we typically receive is, "You guys put out so much information, I don't know how I'm going to remember it all!" In order to help solve that problem, and to provide all of our workshop information to flatpickers who are not able to attend one of our workshops, Tim and I have produced three new instructional DVDs that are based on the material that we teach in our workshops.

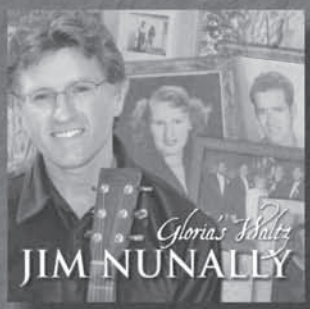
In the first of our new DVDs, titled *The Guitar Player's Guide to Improving Technique*, Tim and I present information about right and left hand mechanics, with a big emphasis on the right hand. This material corresponds with the information that is presented in the book that Brad Davis and I wrote titled *The Guitar Player's Guide to Developing Speed, Accuracy, and Tone*. The second DVD, titled *The Guitar Player's Guide to Creating Solos*, teaches the viewer how to create their own arrangements to vocals songs and instrumental tunes. This information corresponds to the material that Tim and I presented in Volumes 2 and 3 of our *Flatpicking Essentials* course. However, it is presented in a slightly different manner. The third DVD in this series, titled *An Approach to Improvisation*, presents material that corresponds with the improvisation portions of the *Flatpicking Essentials* book series. All of these DVDs are available at www.flatpickingmercantile.com.

For those of you who are interested in our workshops, please visit the workshop web page: www.flatpick.com/workshops. In March and April of 2011 we will be conducting workshops in Virginia, Kentucky, Tennessee, and North Carolina.

FGM Records

www.FGMrecords.com
Specializing in Acoustic Guitar Music





Check www.fgmrecords.com for more information about all our CDs and artists or call 800-413-8296
FGM Records titles are available on iTunes!

About The Fiddle Tune Issue #2 Contributors:

Dale Adkins

Dale was featured in the May/June 1997 issue of *Flatpicking Guitar Magazine*. As a part of Grammy nominee Kate MacKenzie's bluegrass band, Dale toured across the U.S. and Europe until her retirement in 2002. Since 1999, Dale has been very active in the acoustic music recording as a producer, engineer and performer. With the release of his breathtaking solo project *Alone in the Red Room*, Dale has opened a new musical chapter of creativity and virtuosity. The CD is a significant departure from high-energy bluegrass flatpicking, and shows a dimensional fusion of the fingerstyle guitar played with a flatpick. When not playing solo, Dale collaborates with guitar legend Dan Crary, Frontline, True North and Brokentop. Each offers a unique approach to acoustic music, and Dale's guitar mastery provides a creative backbone in each configuration.

Paige Anderson

Paige Anderson performs with the Anderson Family Bluegrass Band. Regarding the band, Paige said, "Our family is preparing for the new year. What a great year 2010 was! We've met a lot of great people, had new adventures, and a lot of new stories. The highlight performances we've had were Hardly Strictly (Golden Gate Park, San Francisco, CA) the 35th Annual Father's Day Bluegrass Festival (Grass Valley, CA), a Bluegrass Jam Cruise (Long Beach, CA, to Baja, Mexico), Summergrass Bluegrass Festival (Vista, CA), The Freight & Salvage with Rita Hosking and Cousin Jack (Berkeley, CA), and many more. This year, the family is looking forward to more great festivals and regional performances."

Robert Bowlin

In the 1980s, Robert Bowlin was a sideman to artist Maura O'Connell and Kathy Mattea. In 1993, he joined Bill Monroe's Bluegrass Boys on fiddle. This job would last until Monroe's death. Following Monroe's passing, Bowlin turned to recording sessions with Tom T. Hall, the Osborne Brothers, Boxcar Willie, and Hank Thompson, among others. In addition, Bowlin has toured with artists such as Ray Price, Bobby Bare, Faron Young, and Ricky Van Shelton. In 2007, FGM Records, the recording arm of *Flatpicking Guitar Magazine*, released his debut CD, *Six String Soliloquy* which features sixteen instrumental tunes played on acoustic guitar with a flatpick. From 2004 through present Bowlin has performed with singer-songwriter Wil Maring.

Ed Dodson

Ed Dodson (Oak Ridge, NC) is the leader of the Bluegrass band, Wood & Steel, and has been playing guitar for over 30 years. He began his love of traditional music by listening to his father playing reels and breakdowns on an old taterbug mandolin. He is a 10 year member of the Guitar Staff at the prestigious Swannanoa Gathering at Warren Wilson College and has published an critically-acclaimed flatpicking method book, *Deep Bluegrass Guitar*. Ed has a number of successful recordings with Wood & Steel to his credit, along with three recordings with mandolinist, Skip Kelley: *Feast Here Tonight*, *Little Green Valley*, and *Hopped That Train and … Gone* – all of which feature numerous songs penned by Ed. For more information, see www.woodandsteelband.com

Scott Fore

Scott Fore is an award winning guitarist who was featured on the cover of the May/June 2010 issue of *Flatpicking Guitar Magazine*. He is a National Flatpicking Champion (2002), and has also won many of the other major guitar contests throughout the US. He is a versatile performer, author, and educator. His book *Flatpicking Solos*, published by Cherry Lane, is available worldwide. Scott is available for performances, workshops, and lessons. For information contact him at theflatpickking@yahoo.com

Jeremy Fritts

Jeremy Fritts's musical career has been quite diverse. He has studied and taught bluegrass, classical, and jazz music at the college level. He has toured nationally with his family band. He has recorded more than a dozen albums with The Fritts Family and released two solo albums. In addition, he has produced a series of instructional DVDs and books for guitar, banjo, and mandolin. In 2002 Jeremy completed his Master's Degree in Guitar Pedagogy from Belmont University. After, graduating he decided to open up a music store in east Tennessee specializing in acoustic instruments and accessories. Also, Jeremy is currently teaching bluegrass guitar at East Tennessee State University.

Contributors (con't):

Dan Geib

After playing rock and roll since high school, Dan's interest moved towards flatpicking and bluegrass. He has now been flatpicking and playing bluegrass guitar for over 15 years. His influences include guitar legends such as Tony Rice and Doc Watson. There is also a strong dose of favorite pickers such as Pat Flynn, James Nash, Jeff Autry, Tim May and long time favorite Dickey Betts. While he has recently done some side work recording and performing with other bands, he spends most of my time playing with the Art Gomperz Band and enjoying the recent success of their current single "Beg, Steal or Borrow" which is climbing the European Country Music Association Charts and recently came in at #9 in Italy. He maintains a flatpicking web site: www.FlatpickingTabs.com

Mike Gurzi

Mike Gurzi is a guitarist from Southern California with ties to Bozeman, Montana, where he spends time with many of the local flatpickers and bluegrass musicians. He has been playing guitar for some 32 years. His styles range from flatpicking fiddle tunes, traditional bluegrass, jazz and swing. Mike has a formal collegiate music education as well as a Master Certificate in Guitar from Berklee College of Music.

Mike has played in a variety of musical situations and styles throughout the years, but over the past several years, he has been attending numerous clinics, workshops, camps and jams around the country where he has developed his own passion for teaching and sharing his love of the flatpick guitar style. Mike is the newest member and guitarist for Simon Pure, a Southern California bluegrass band. http://www.wix.com/simonpure/simon-pure-blue-grass

Dillon Hodges

Dillon Hodges is a nationally-renowned artist who won the 2007 National Guitar Championship, released two records, toured nationally with a Nashville-based band and is now the national spokesman for Cincinnati based DHR Music. All the while he has continued to develop his talent as a musician, singer and songwriter and performs regularly across the Southeast. His latest work, an EP entitled *Seeds I've Sown*, was released on June 12, 2010, and features five original works. As a representatve for DHR, Hodges makes appearances at DHR events and performs at the company's booth at numerous national guitar shows and trade show events. He endorses Breedlove and Collings acoustic guitars and Benedetto arch-top guitars.

Eric Lambert

Eric Lambert is a guitarist and teacher from the Chicagoland area who performs over 200 nights a year with the Henhouse Prowlers. Raised on Duane Allman ,Jerry Garcia and the blues of Chicago, Lambert was inspired to flatpick by the recordings of Tony Rice and Clarence White. He has toured with Columbia recording artist Heartsfield and Rounder recording artist Big Shoulders among others and continues to teach both on and off the road. His most recent solo recording, *Doin' Alright* is available at CD Baby as is the new Henhouse Prowlers recording *Verses, Chapters and Rhymes*. You can find Eric on the web at www.ericlambert.com.

Tim May

For fifteen years Tim focused on his job as the guitar player for the Nashville-based bluegrass band Crucial Smith. When that band broke up in 2002 the job offers started pouring in. Recent highlights include touring with Patty Loveless, touring Japan with John Cowan, playing on the all-star Rounder project *Moody Bluegrass*, performing on the Grand Ole Opry with Mike Snider, and recording a bluegrass gospel project with Charlie Daniels. Additionally, FGM Records has released Tim''s solo CD *Find My Way Back* and Tim is also featured in a FGM Records concert DVD, *Live in Kansas City*, with Brad Davis and Cody Kilby. While there are plenty of great guitar pickers in Nashville, Tim May adds great songwriting and singing to his list of many talents, which include being equally adept at resonator guitar, banjo, and mandolin.

Aaron McCloskey

Massachusetts native Aaron McCloskey first picked up the guitar in college and has rarely put it down since. He began studying jazz, blues, and folk music, and playing in a number of bands, most notably the progressive acoustic trio, "aka Laser Bunny." Aaron later graduated from the commercial music program at South Plains College in Levelland, Texas, where he honed his bluegrass chops with Joe Carr and Alan Munde. He now makes his home in Lyons, Colorado and plays guitar with the bluegrass band, Steve Smith and Hard Road, and with the country band Bonnie and the Clydes. Aaron is on the faculty at the Swallow Hill Music School in Denver, CO and teaches a wide range of guitar styles including bluegrass, jazz, swing, blues, country, and rock. He can be found at www.aaronmccloskeymusic.com,

Contributors (con't):

Joe McColley

Joe McColley was raised in Indianapolis and now makes his home in San Antonio, Texas where he is a practicing radiologist. He began playing guitar at age 8 and like most kids at that time played rock and roll. Subsequently Joe paid his way through college playing in a regionally successful rock band. During medical school he had to set the guitar aside to concentrate on studies. At age 25 Joe heard Doc Watson for the first time and not long after first heard Tony Rice on *Manzanita*. That cemented a love for the flatpick style which has occupied his time behind the box ever since. In 2006 Joe placed 2nd in the Texas State Flatpicking Guitar Championship and along with Keith Kimbell won the *Flatpicking Guitar Magazine* Duo contest. In late 2010 Joe completed a new CD project *Flatpicking Classics*.

Greg Morton

Greg Morton has played bluegrass guitar for 42 years. In the early 70's Greg, along with his Identical twin brother and banjo player (Randal), travelled the Mid-South playing the contest circuit. Greg's winnings include Mid-South Championship guitar and mandolin, and Alabama and Tennessee State Championship guitar. Greg can be heard backing Mark O'Connor on Mark's *Picking In The Wind* and *Retrospective*. Greg and Randal toured with The Whites, The Don Ho Show in Honolulu, HI, and played two USO tours to Europe and the Orient. Greg lives in Tucson, AZ now and has two recording available, *Greg Morton Solo Guitar* and *When Pigs Fly* featuring artist; Randal Morton, Sam Bush, John Cowan, Curtis Burch, Roland White, Brad Davis, Barbara Lamb and Peter McLaughlin, among other special guest. To find out more, visit www.gregmorton.net.

Jim Nunally

Jim Nunally is a world-class guitarist, vocalist and songwriter, and performs with the David Grisman Bluegrass Experience, John Reischman and the Jaybirds, and in duos with Dix Bruce, Keith Little, and Nell Robinson. He is the recipient of two Grammy Award certificates and two IBMA awards. He is also a two time Western Open Masterpicking Champion and Guitar Champion. His most recent CD, *Gloria's Waltz*, showcases his distinctive pickin' and singing.

Avril Smith

Avril Smith is an award-winning multi-instrumentalist (electric and acoustic guitars and mandolin) and vocalist. She tours in several bands including the all women bluegrass band, Della Mae, the DC-based group, Big Chimney – a band which recently won first place in the DC Bluegrass Union band competition – and a roots rock band called the U-Liners. Most recently, she joined the Great Unknowns, a band that plays rock music for the open road and features the amazing songwriting of Becky Warren. Avril as performed at top venues and festivals including IBMA, the Grey Fox Bluegrass Festival, Kennedy Center Millennium Stage, the Joe Val Bluegrass Festival, the Birchmere, the Knitting Factory, Freight & Salvage, the Rock-n-Roll hall of fame, and even on the south lawn of the White House! Avril plays an Outlier Stringed Instruments acoustic guitar and a Lawrence Smart mandolin.

Molly Tuttle

Molly Tuttle is an eighteen year-old singer/songwriter who is also a top-notch flatpicker. She recorded her first CD with her father, Jack Tuttle, at age thirteen, featuring her singing, flatpicking and banjo playing. At the age of fifteen, she taught flatpicking guitar at the California Coast Music Camp. Her YouTube videos have been viewed by well over a million people. Molly excels as a versatile singer, with deep roots in old-time and bluegrass, but increasingly her instinctive sense of contemporary music has drawn national attention. Molly currently performs with The Tuttles and AJ Lee, while finishing her senior year of high school in Palo Alto, California.

Rick Williams

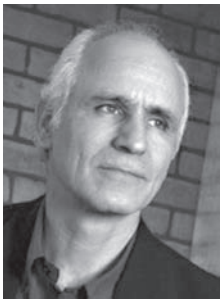
Rick Williams has spent most of his life with a guitar in his hands. Learning to play as a child by listening to Roy Clark and Chet Atkins records, he became proficient on the guitar. He has been teaching most styles of guitar, mandolin and bass in the Tulsa, Oklahoma, area for close to a quarter of a century at Guitar House of Tulsa. Rick has also played professionally for much of that time with several local groups which usually included his longtime picking partner, Rob Bishline. In recent years, Rick and his wife Carrie began Running Dogs Publishing LLC and have self-published two instructional books, *Bluegrass Guitar Jam Tunes* and *Bluegrass Mandolin Jam Tunes* which are available online at http://www.BluegrassBooksOnline.com and at select retail dealers.

Contributors (con't):

Jake Workman

Jake Workman is a 22 year old Bluegrass musician from Salt Lake City, Utah. He is currently finishing up a degree in jazz guitar from the University of Utah. He has placed in the top 5 in the National Flatpick Guitar Contest and taken 2nd in the National Bluegrass Banjo Contest, both in Winfield, Kansas. He is the 2008 Rockygrass Flatpick winner and both the 2010 Texas State Flatpick Guitar and Banjo champion. He plays mandolin with Cold Creek, a Salt Lake City based traditional/contemporary bluegrass group. He also plays guitar with Driven, a band mostly based in the Kansas and Missouri area. With many styles of music influencing his playing, he brings a fresh and powerful sound to bluegrass while still keeping in line with the music's traditional roots. If you run into him at a festival either performing or giving a workshop, stop and feel free to ask him any questions you'd like, he's always happy to share his knowledge of music.

Doug Yeomans



Doug Yeomans has been playing the guitar for over four decades. Hailing from Buffalo NY, he's traveled across America playing music in concert halls, festivals, clubs, and honky tonks. He's equally comfortable on acoustic and electric guitar and easily navigates through Bluegrass, Country, Blues, R&R and R&B with ease. Doug teaches privately and gives Guitar Clinics and Master Classes. He played lead guitar on the 2007-08 National Tour of *Ring of Fire* (the music of Johnny Cash), won the 2001 N. American Rock Guitar Competition, and was inducted into the Buffalo NY Music Hall of Fame in 2004. He's been featured in *Fingerstyle Guitar Magazine* and also in *Flatpicking Guitar Magazine* for his Duet CD with then 12 year old Ben Doerfel. He has recorded several CDs of original American Roots music. His latest work is a Solo CD called *The Acoustic Album*. www.dougyeomans.com

Learning to jam is EASY & FUN with ***The Wernick Method***

YOU CAN JAM!

No experience needed! Learn the ear skills used in real bluegrass, in coached small groups. You will be jamming in your very first session!

STUDENTS SAY:

"I did things for the first time that I've been trying to do for years."

"So much more fun than sitting on the couch playing alone."

CAMPS:

3-4 days with Pete and Joan Wernick

April • Boulder **CO**
April • Loveland **CO**
April • Merlefest **NC**
May • Gettysburg **PA**
June • Owensboro **KY**

NEW **CLASSES:**

Weekly with teachers certified in **"The Wernick Method"**

Mar-Apr • Cambridge **MA**
Mar-Apr • Phoenix **AZ**
Mar-Apr • Alexandria **VA**
Mar-May • Arlington **TX**
Apr-May • Burlington **MA**
Apr-May • Australia

AT HOME:

Pete's Best-Selling **How-to-jam DVDs!**

Learn to play along at your own pace. 56 songs!

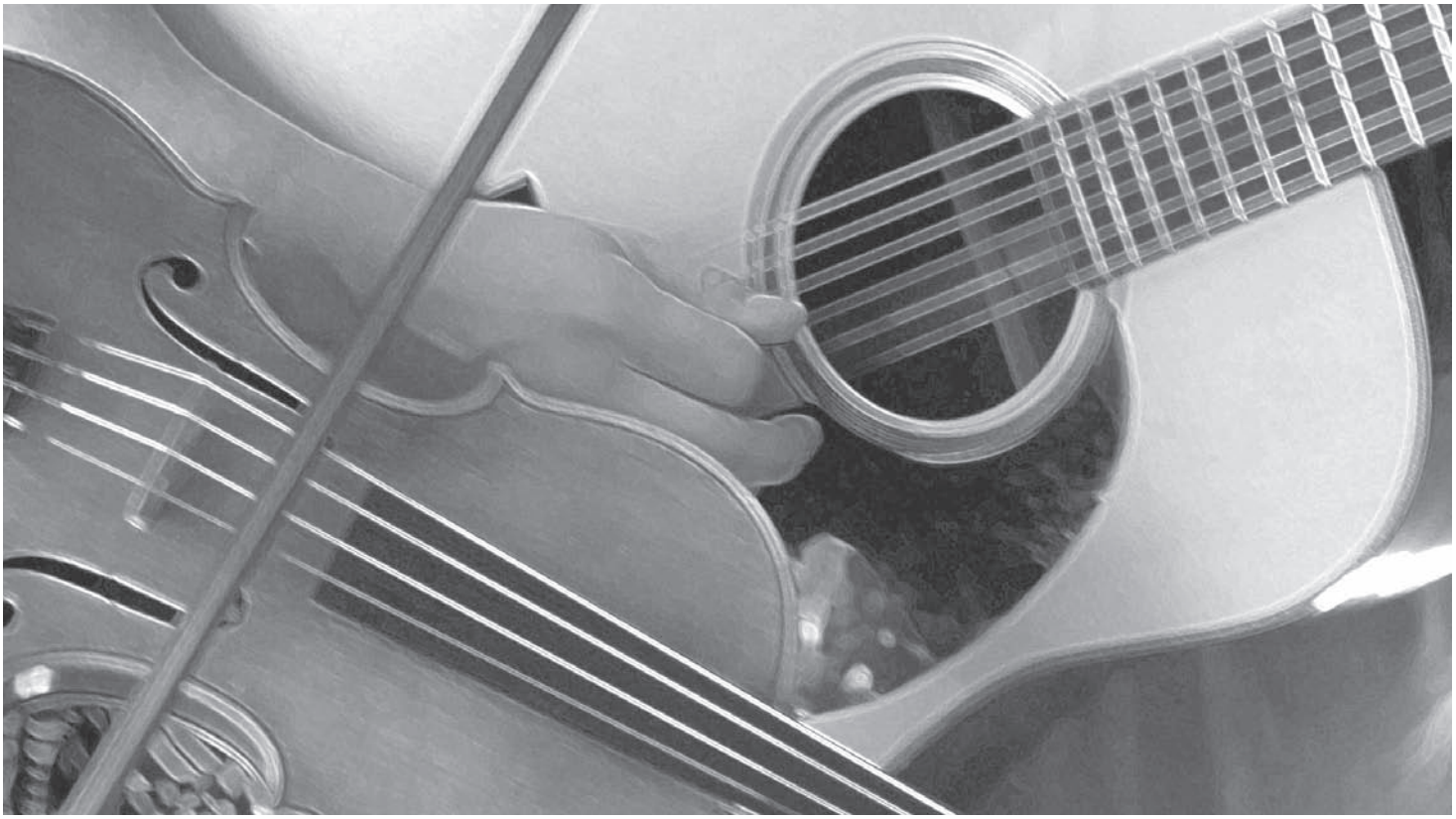
Wernick Method

• Only 4 chords needed: G C D & A
• Gentle tempos!
• Easier than you think!

Visit DrBanjo.com

"I have been waiting to start playing real bluegrass with people ... and now I can."

Click **Jamalot!** for free online help



An Approach to Fiddle Tunes

I was thrilled when Dan Miller asked me to be a part of *Flatpicking Guitar Magazine's* second fiddle tune issue. Instead of giving a few of my own breaks, I thought it be helpful to pass on some ideas about how to arrange fiddle tunes yourself. In the previous fiddle tune issue, Dan gave some of his ideas on learning fiddle tunes. He recommended that you learn the chord progression, learn a simple melody-based version, simplify, embellish the simplified melody, and work on variations. Dan was right on, and I'll be focusing on the last two things he talked about. We'll start with a basic version of "Old Joe Clark" and look at a number of different ways to embellish the melody and create variations.

On the next page is a basic melody of the tune using all quarter notes and half notes. This may seem elementary, but when I'm arranging a fiddle tune I want as much space to work with as possible. Think about a painter and canvas. A blank canvas leaves much more room to add color. Learn this melody and try to memorize it, as it will be the framework for our variations.

Now that you've learned (or re-learned) the basic "Old Joe Clark" melody, lets break down the various ways you can enhance it.

1. Play the melody in multiple places on the neck.

This is not as difficult as is may seem. Often times up-the-neck breaks are very difficult arrangements. It is usually the complexity of the break, not the location, that makes it difficult to play. A lot of you might be unfamiliar with the higher register of the guitar, so you will have to learn your way around some new territory, but it is not more difficult to play higher on the neck, just different. If you haven't ever worked with the notes up the neck, I'd recommend learning a few closed position scales to get the lay of the land. The benefit of knowing the melody in different places on the neck is obvious. It can exponentially increase the number of possible variations for the tune.

On the next page, I've provided the first four measures of the simple melody in both a lower octave in open position, and a higher octave up the neck. Using the examples as your guide, try to find the rest of the melody and write it down. These will be frameworks for other variations.

by Aaron McCloskey

2. Fill in notes around the melody.

This is a very clear and easy way to enhance a tune. The most straightforward way to do this is to add eighth notes in between the melody notes. You do not have to add eighth notes to the entire melody however. Using the eighth notes in various parts of the measures and in various amounts can provide you with a huge number of phrases.

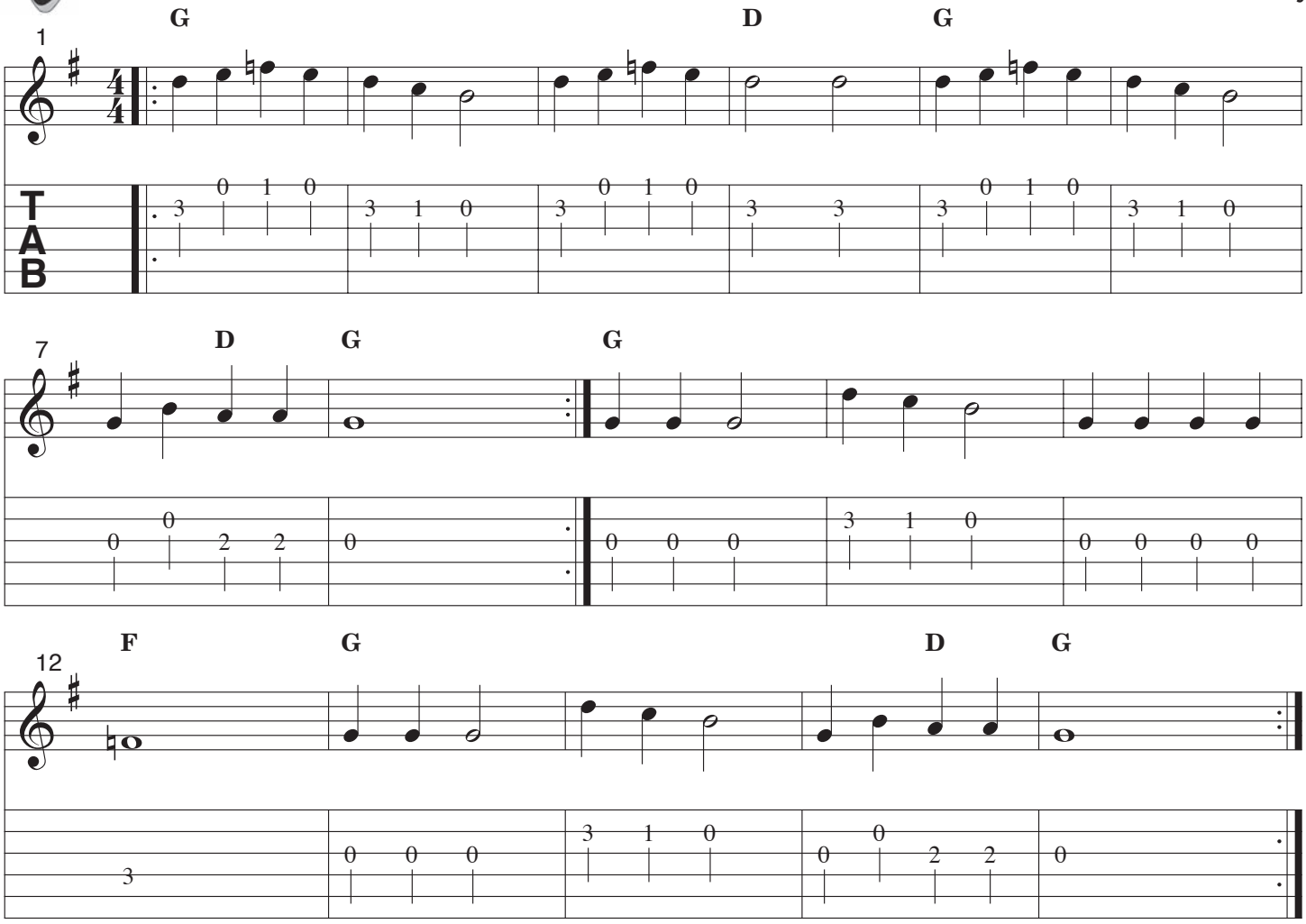
I once heard David Grier say that when he listens to a break that is all eighth notes, "all I can hear is the pick". He meant that the pauses and space give the ideas definition, and that they can get lost in an endless stream of notes.

Look closely at the example at the top of page 12 for the A section of "Old Joe Clark." Measures 1 and 2 use eighth notes in the first half, measure 3 uses eighth notes in the second half, and measure 4 uses a few eighth notes in the middle. Measures 5-8 are a classic variation of the tune that fills in most of the space. The notes I've chosen to add and the places I've added them are just a few examples of this technique. Try adding different notes in different places, and in different amounts. In general, these notes will come from the G Major scale or the G minor pentatonic scale. I've provided

Audio CD
Track 2

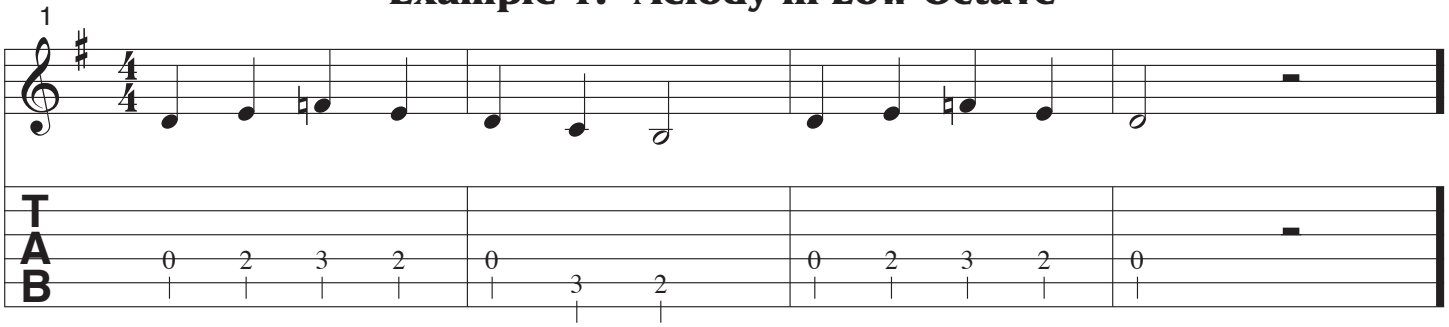
Old Joe Clark — Melody

Arranged by
Aaron McCloskey



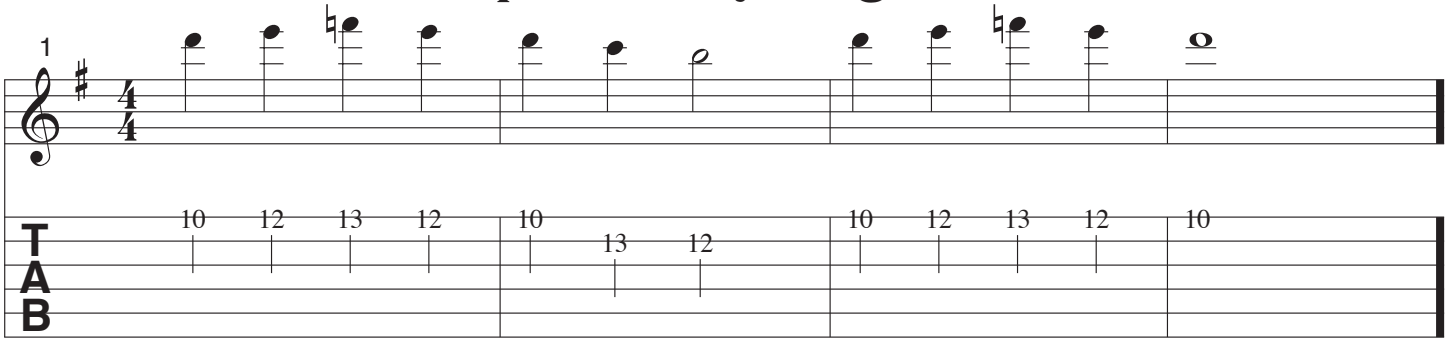
Audio CD
Track 3

Example 1: Melody in Low Octave



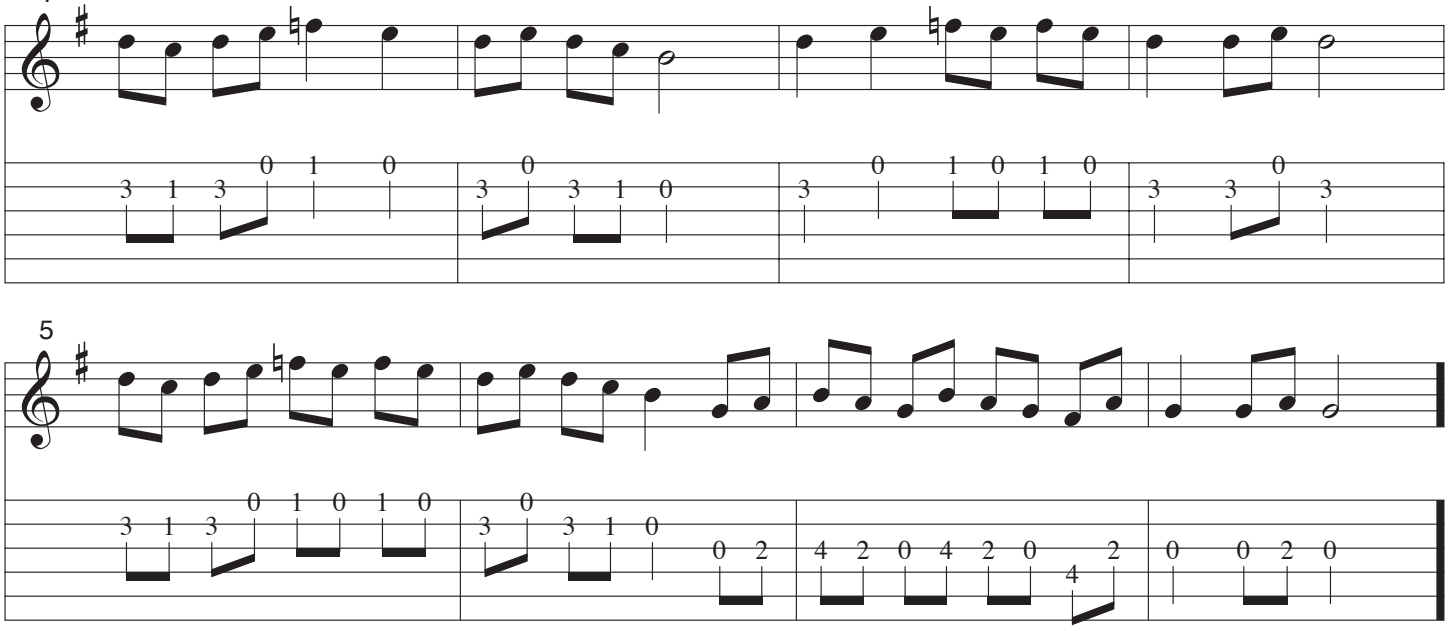
Audio CD
Track 3

Example 2: Melody in High Octave

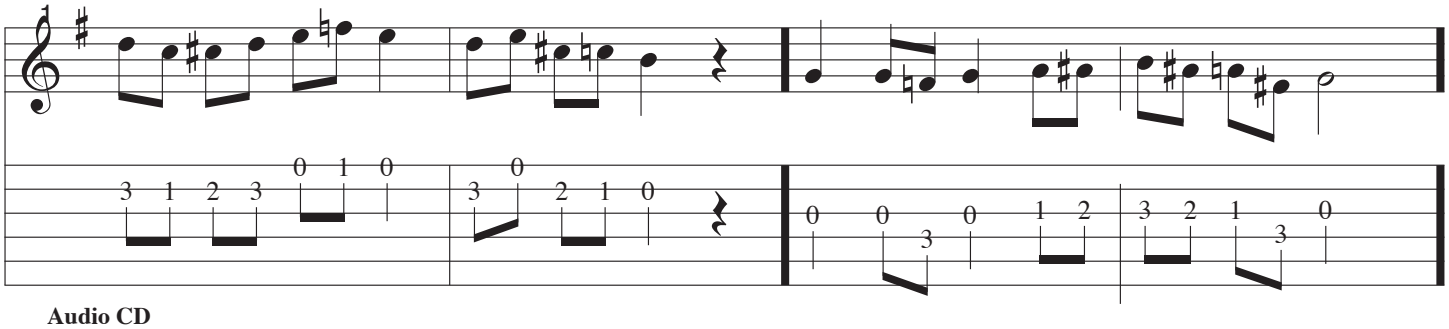


Audio CD
Track 3

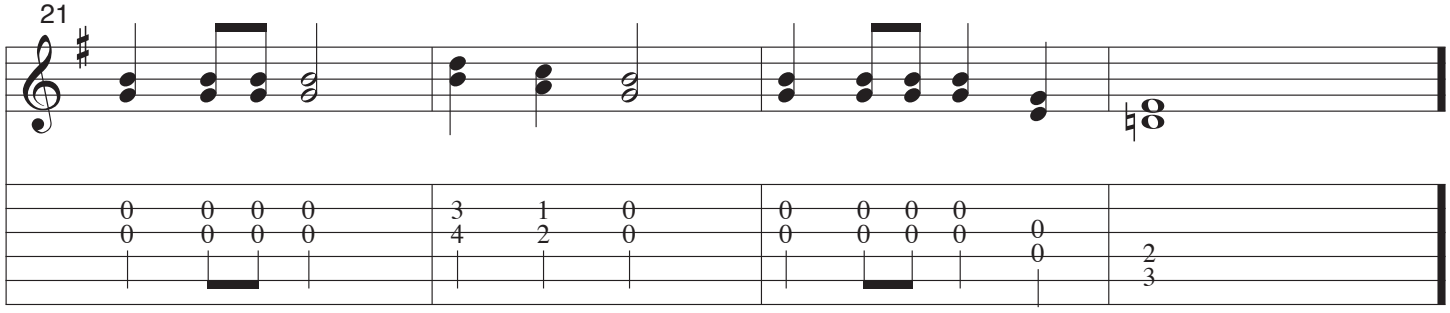
Example 3: Adding Eighth Notes



Audio CD
Track 3

Examples 4 & 5: Melodic Variatons

Audio CD
Track 3

Example 6: Double Stops



these scales at the end of the article for those of you who do not know them (see page 17). In some cases you might have to move melody notes around a little to make the phrases work out. Measure 1 does this with the open note on the 1st string.

3. Melodic Variations

There is more than one way to state the same melody, and learning to say the same thing with slightly different notes is invaluable. Identify the most important melody notes (often times these notes come at the beginning and end of phrases) and vary the notes between them. You can use notes from the major scale, minor pentatonic scale, or both. See the "Melodic Variations" examples shown above. The first example is from the beginning of the A section, and the second is from the start of the B section.

4. Double Stops

The definition of a double stop is playing two notes at the same time. It is a great way to add harmony, power, and excitement to a break. Most of you have probably learned a break or two with double stops and here is a way you can use them on your own. Typically you add another note from the chord being played to the melody note. That means if the chord being played is a G, the double stop note you are adding will usually come from that G chord as well. If the chord changes to F, the double stop note will most likely come from the F chord. There are plenty of cases where

the melody is not a chord tone, in which case the double stop note might also come from outside the chord. You can use your ear to hunt around for a double stop you like or try using a harmonized scale, which is provided at the end of the article (at the bottom of page 17).

The "Double Stops" example on the previous page uses double stops for the first line of the B section. Measure 1 uses the exact same note played in two places. Measure 2 adds lower notes to the melody, two of which come from the G chord and the third is a passing note to match the melody. Measures 3 and 4 both add chord tones that are above the melody.

5. Left Hand Techniques

Slides, hammer-ons, and pull-offs can really spice up a break. They can also help you execute faster ideas by saving some right hand motion. I like to divide slides up into two main categories: accent slides, and slides between notes. An accent slide is a quick movement that accents the notes you are sliding to. Typically you slide to a note from a fret or two below that note. The exact fret you slide from is not crucial because you slide away so quickly that you do not hear the first note. Below is an example for the first two measure of the B section (to get a feel for the execution of this slide, listen to the audio CD that accompanies this issue).

Note-to-Note Slide

The note-to-note slide is similar, but you hold the first note for a little longer before you slide to the second. You want to hear both notes clearly, with the slide connecting them. Try this slide in the last two measures of the B section (as shown in the example below).

Hammer-On

A hammer- on is done by playing a string, and then "hammering" your finger down onto a higher fret (usually one or two frets) on the same string. This motion has to be quick and very strong. The goal is to hear both notes as clearly as if you had picked them. Try these hammer-ons shown below in first two measures of the B section.

Pull-Off

To execute a pull-off you play one note, then pull your finger off of that fret so an open note or a fret below is played. I like to think of them as pull-downs. If you pull your finger towards the ground a little bit rather than straight off the guitar, you'll get a much clearer, louder note. Below I've shown a nice ending lick for "Old Joe Clark" with some pull-offs.

6. Crosspicking

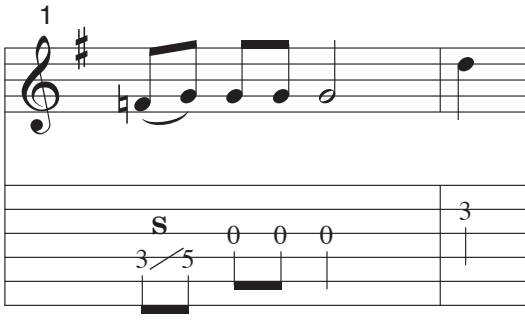
Crosspicking is a right hand technique that uses a more complex picking pattern. Most ideas move linearly, ie, a few notes on one string, then a few notes on another. To crosspick, your pick will travel across a number of strings, usually three, before returning to the original string. There are a number of different pick patterns, and countless variations of each. At the top of the next page I've shown a few common crosspicking patterns. Note the pick direction, one example uses a down-down-up pattern, a few alternate, and one uses a down-up-up. I find the d-d-u and the d-u-u to be the most comfortable, but a lot of players like to alternate their pick the whole time. Both are correct, just go with what feels good to you.

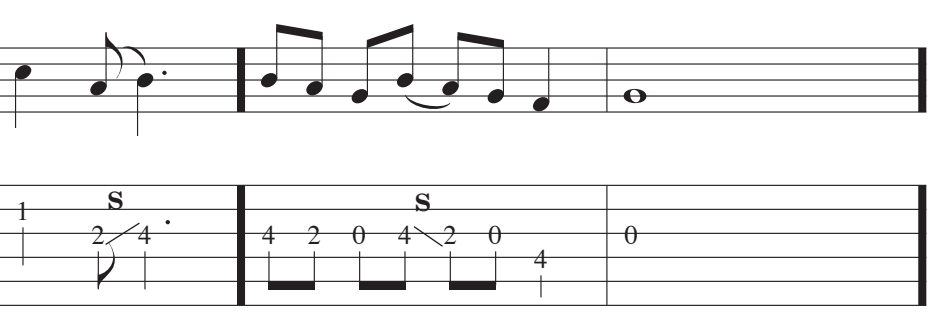
You can cross-pick melodic phrases, and use the patterns over chord shapes. Check out these cross-picking examples on the next page. The first is a melodic phrase for line one of the A section, and the second is chord shape based idea for line one of the B-section.

7. Bluesy Notes

"Bluesy" licks are very popular in contemporary bluegrass guitar. Clarence White and Tony Rice were the pioneers of this, bringing this sound to the forefront of flatpicking. As I talked about before, when a song is in the key of G, you typically use notes from the G major scale when soloing or creating breaks. To get the bluesy sound,

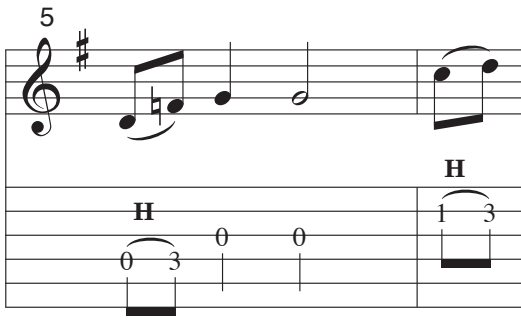
Audio CD Track 3

Example 7: Accent Slide

Example 8: Note-to-Note Slide

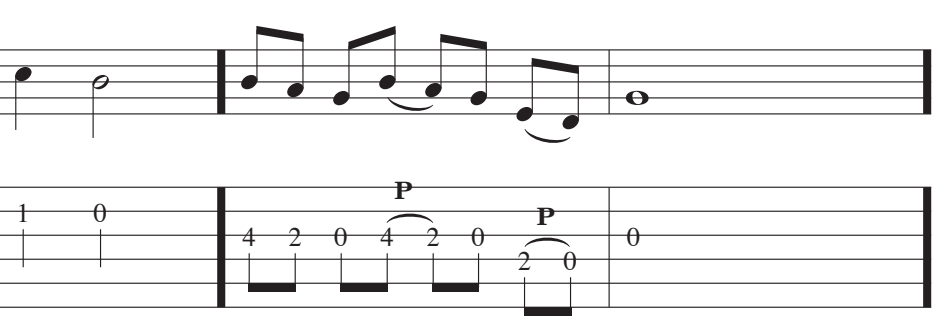


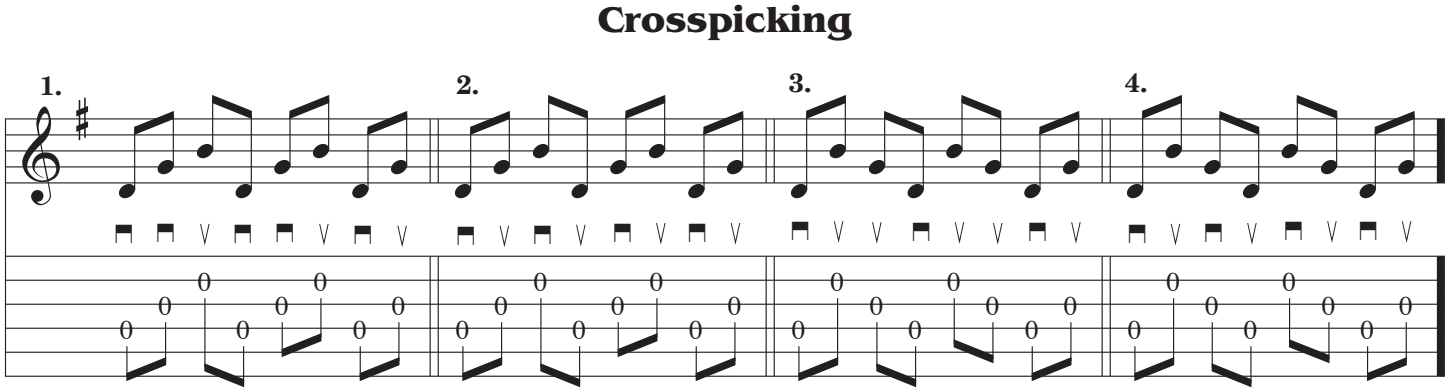
Audio CD Track 3

Example 9: Hammer-On

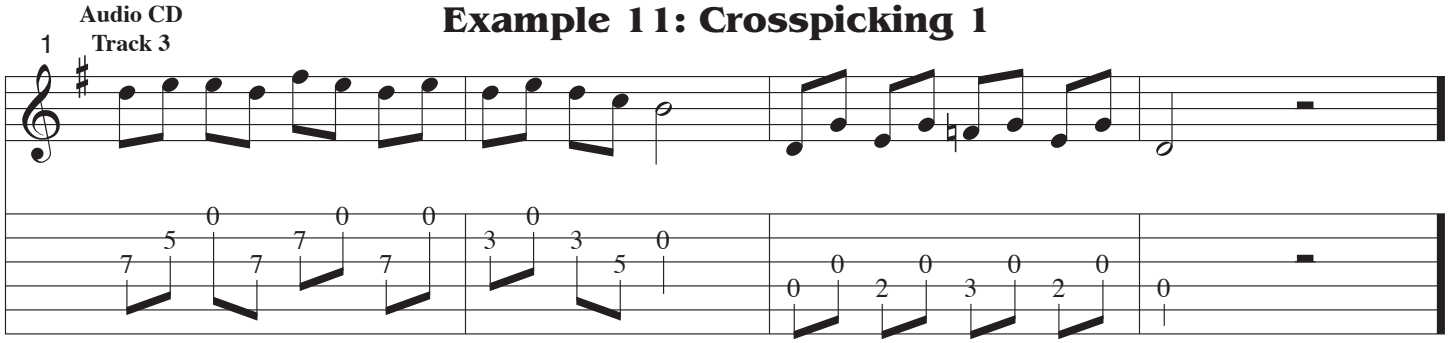


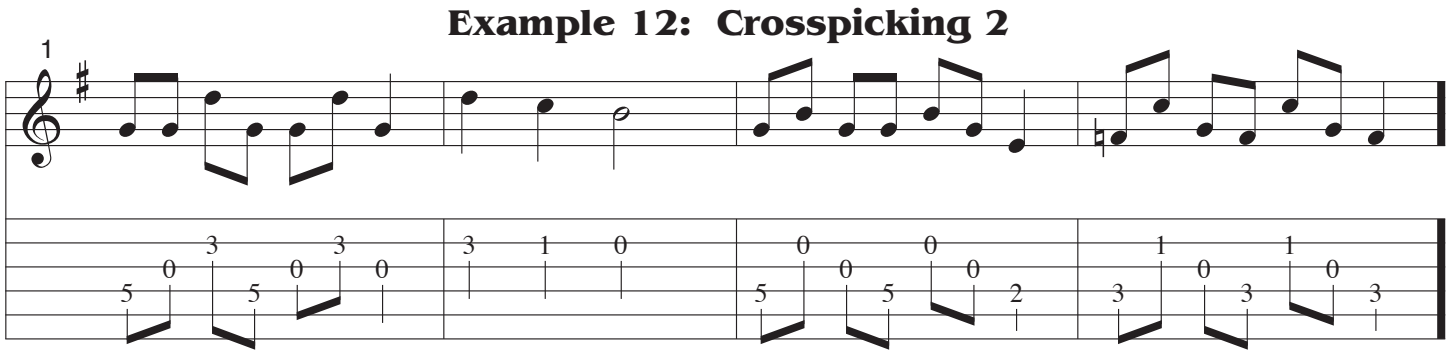
Example 10: Pull-Off





Audio CD
Track 3





you would use a G minor pentatonic scale over a song in the key of G. However, you do not have to play entirely from the minor pentatonic scale. I like to blend the two scales, and borrow some notes from the minor pentatonic scale, rather than shifting to it entirely. The notes you want to borrow from the minor pentatonic scale are the flat 3, flat 5, and flat 7. This creates some really nice tension and has a wonderfully powerful sound. Take a look at the minor pentatonic scale on page 17 for more clarification, and the location of these notes. "Old Joe Clark" lends itself very nicely to a bluesy break, as it has some bluesy flat 7 notes in the melody. At the top of the next page is an example for the last line of the B section.

8. Using Licks/Quoting

Plugging in licks from prominent players and quoting popular melodies are fun ways to spice up a break. The key is to determine how long, measure/beat wise, then try it in a few spots and see what fits best. I have much better success using licks in the beginning or the end of sections rather than in the middle. On the next page I present a Tony Rice lick and a quote from the tune "Dueling Banjos" that will fit nicely into "Old Joe Clark."

9. Syncopation

Emphasizing the off beat, or the "and" side of the beat, is more difficult technique than most of what we've looked at so far. It can be difficult to hear and feel correctly at first.

A great way to feel the syncopation is to count one AND two AND three AND four AND, saying the "ands" much louder. After that, clap on the down beats and say the "ands" nice and loud. This is where you want to put the emphasis in your phrases when syncopating. You can do it by playing fewer notes on the down beats, and starting phrases on the "ands."

I've show two syncopation examples on the top of page 16. In the first example for the A section, melody notes are moved a half a beat later in the measure creating an ear catching syncopation. In the second example, the notes are moved a half a beat earlier, giving the melody a "jumping" effect.

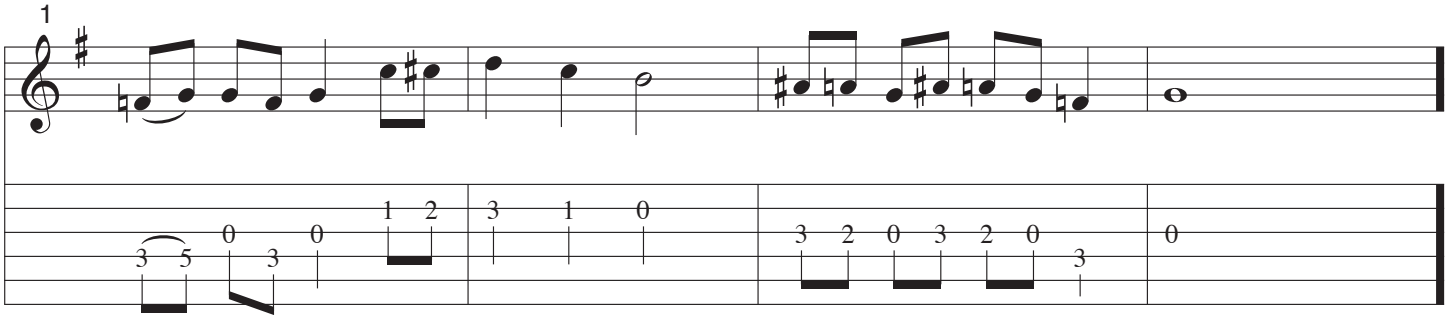
10. Improvisation

It can be easy to unintentionally leave the melody when improvising and lose sense of the tune. Sometimes you start to leave your break and before you know it, the solo is over.

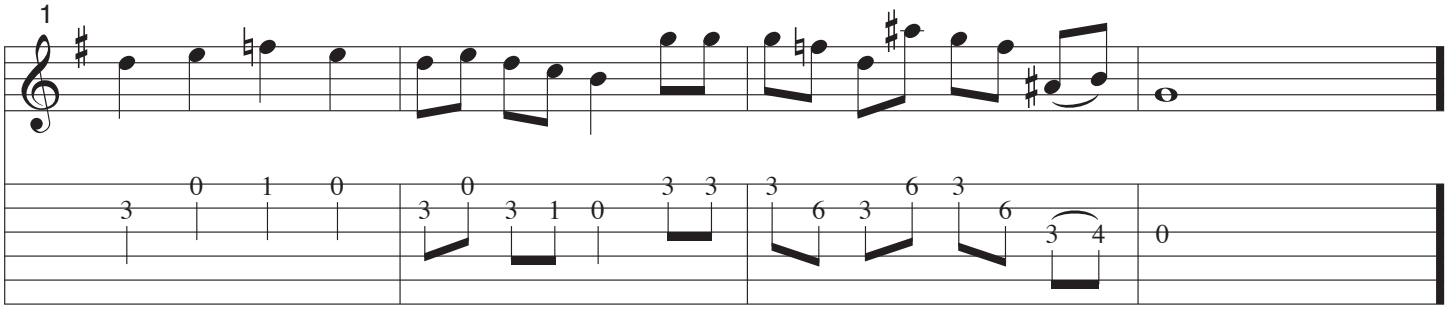
To prevent this, try taking a 3:1 melody to improv approach. Stick to your arrangement, but improvise about a quarter of the time, always returning to the break after a measure or two. This will keep your breaks fresh, but you won't end up leaving the melody for too long. The improvisational ideas should match the chord progression/ scale tones and can involve any of the above

Audio CD
Track 3

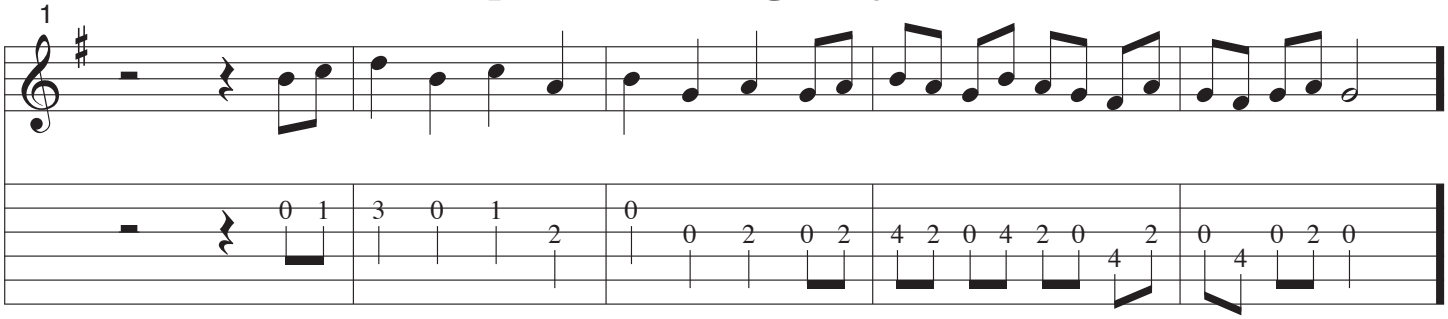
Example 13: Bluesy Notes



Example 14: Using Licks/Quoting — Tony Rice Lick



Example 15: Dueling Banjos Quote



techniques. As you get more experience arranging and improvising, the two might start happening simultaneously. This is the ultimate goal but takes a long time and a lot of practice. A great improviser will be able to use all of the techniques I've talked about and more to express a fiddle tune melody spontaneously.

11. Dynamics

The use of dynamics is a very important and often overlooked aspect of a break. Changing the volume and intensity is a valuable skill. Volume can be tough to vary, especially in a jam, but intensity can be increased/decreased in other ways. Building up a solo and playing with more tension/notes/intensity at the end of a solo is a common way to do it. The number of notes you play versus the amount of space you leave is one way to alter the dynamics. A little space and some longer notes will give the break room to breathe, and give you room to build up from. Playing multiple notes at the same time (double stops) is a great way to boost your solo up a level. If you play the first three-quarters of a break with single notes, then the last bit with a lot of double stops, it can really bump up the intensity. Tension and bluesy notes can also help you add some energy. Just like with double stops, If you play some bluesy licks at the end of a solo it can really put an exclamation point on your break.

These techniques can be used together.

Many of these techniques can be used at the same time. However, if you've never made up your own break before, it is probably better to keep it simple. But if you are looking for some more challenging ideas you can combine a number of the things I've mentioned. You could try some crosspicking up-the-neck, some improvised bends, or some bluesy double stops.

Writing it down vs. memorizing vs. recording

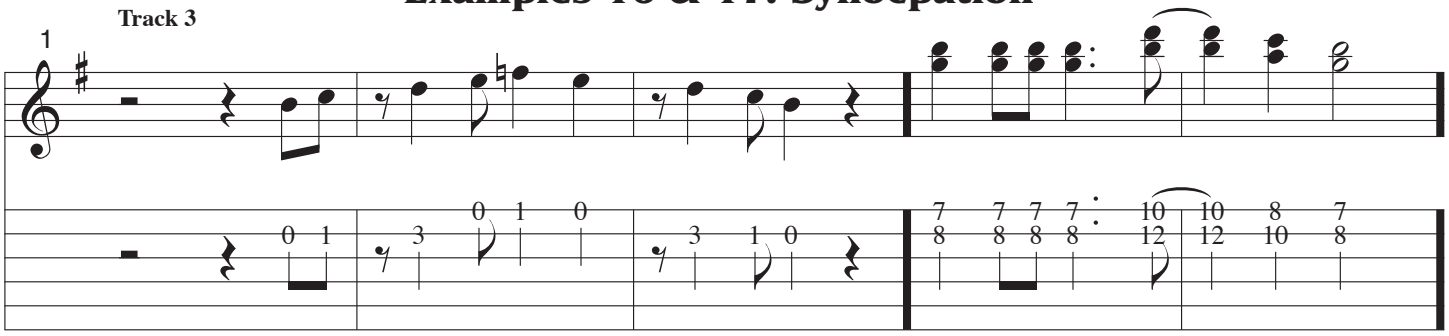
Composing by memory is a great skill, but it is harder for some than others. If you have trouble remembering your break as you make it up, write parts of it down, or better yet, record it. Your old tape recorder will work just fine, as would a digital recorder, computer, or smart phone. I like to record a whole practice/arrangement session. Play through a lot of different ideas, go back and listen to them, and pick your favorite variations. Its a great way to document ideas and listen from the other side of the guitar. Eventually you want to be able to do it by memory, so you should always make an attempt to do so, but you don't want to lose killer ideas.

Practice

Arranging fiddle tunes is a skill. The more you do it, the better and faster you'll become at it, and the more likely you'll be to do it

Audio CD
Track 3

Examples 16 & 17: Synocpation



on the fly some day. So, once you learn a new fiddle tune, don't be afraid to vary the arrangement you learn so that you can begin to build your skills as an arranger.

Starting on page 18, I present three different arrangements of "Old Joe Clark" which utilize the techniques I've discussed in this article. Below I'll provide you with a short commentary for each arrangement.

Old Joe Clark 1

Break 1 is a very playable arrangement that focuses on adding eighth notes in various parts of the measure, melodic variation, bluesy phrasing, double stops, and left hand techniques. The first A section is played in the most common spot on the neck and features some shorter phrases that shift frequently between 1/8 notes and 1/4 notes. It has a few bluesy slides in the end as well. The second A section is played in a lower octave in much the same way, with a lot of varied meters and a few bluesy slides. Both A sections use a number of phrases that are similar, but have a few subtle differences. The first B section starts with a common interpretation of the melody and ends with the Tony Rice style lick we looked at earlier. I added a lot of double stops in the second B section, so the break would crescendo up and end with a lot of power.

Old Joe Clark 2

Break 2 starts up-the-neck and stays there until the "Dueling Banjos" quote in line four. The melodic phrases are mostly variations of the melody, rather than the direct melody. Take note of the longer notes I've chosen to end the phrases with. They are important melody notes that I still wanted to state clearly and ending phrases with them helped them stand out. The first B section starts with some harmonized scale based double stops and a syncopation that has a cool "jumping effect" cause by played a melody note half a beat early. The end of the section has some classic bluegrass licks reminiscent of Doc Watson and Norman Blake. The last B part has the same syncopation played in a lower octave, a nice F arpeggio to spice up the F measure, and a bluesy ending lick of my own concoction.

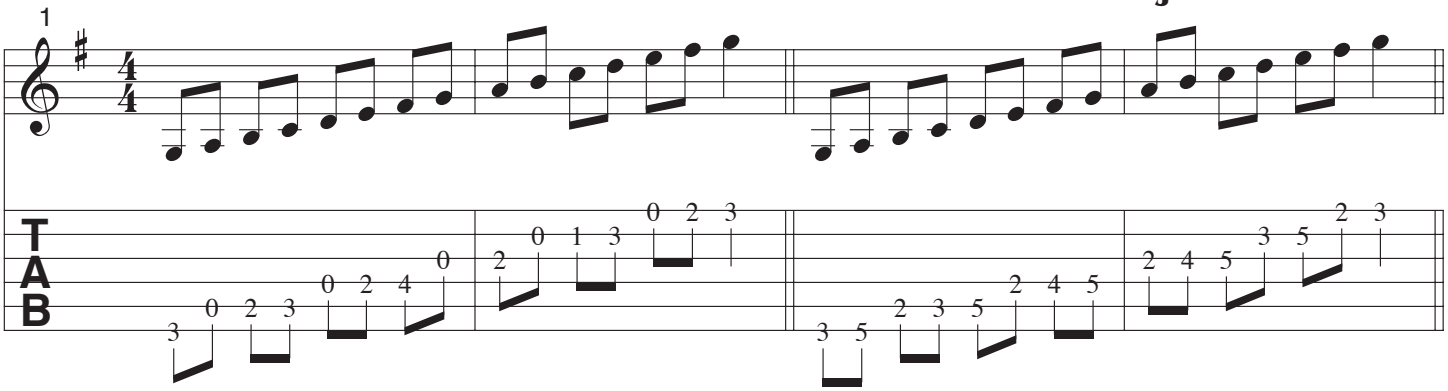
Old Joe Clark 3

Break 3 is a challenging interpretation of the tune. It uses a number of different crosspicking patterns, syncopations, double-stops, and melodic variations. The first A section has some melodic crosspicking using the open E string. This adds a lot of tension to the melody that you may or may not like. The second A part has some the melody played in the low octave with two string crosspicking, followed by my favorite part, a Clarence White style DDU variation of the melody that has a beautifully full sound. The B section starts in a register often ignored by flatpickers. I love these low notes, the have a gritty and powerful effect. The "jumping" syncopation is used again, and the section ends with a Del McCoury stlyed G-run. The last B section uses a lot of DUU crosspicking with different G and F chord shapes, notice the open G string in the F chord. The break ends with some intentionally tense bluesy phrases to bring it back full circle and punctuate the solo.

Audio CD
Track 4

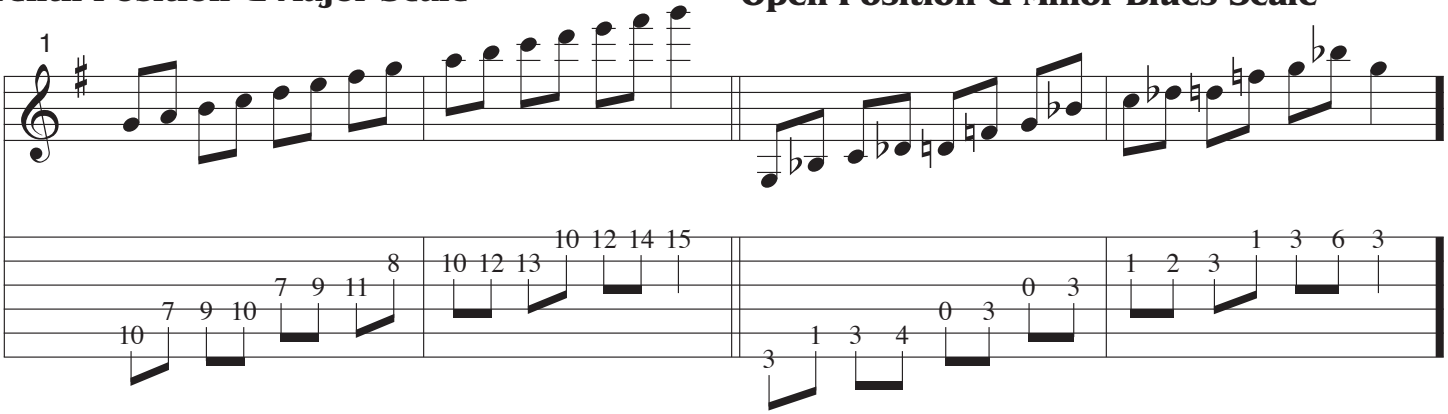
Scale Examples

Open Position G Major Scale



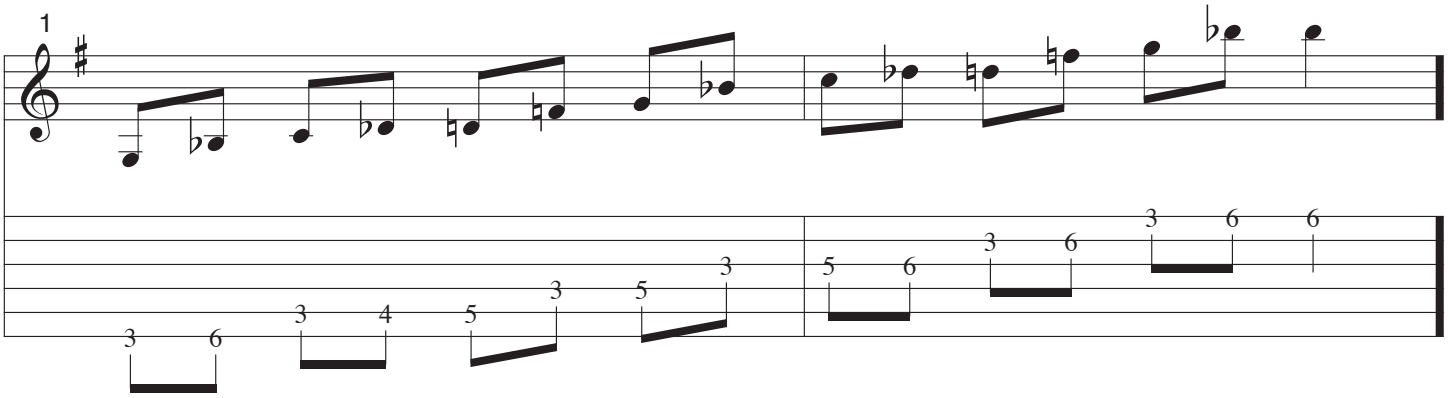
Second Position G Major Scale

Tenth Position G Major Scale

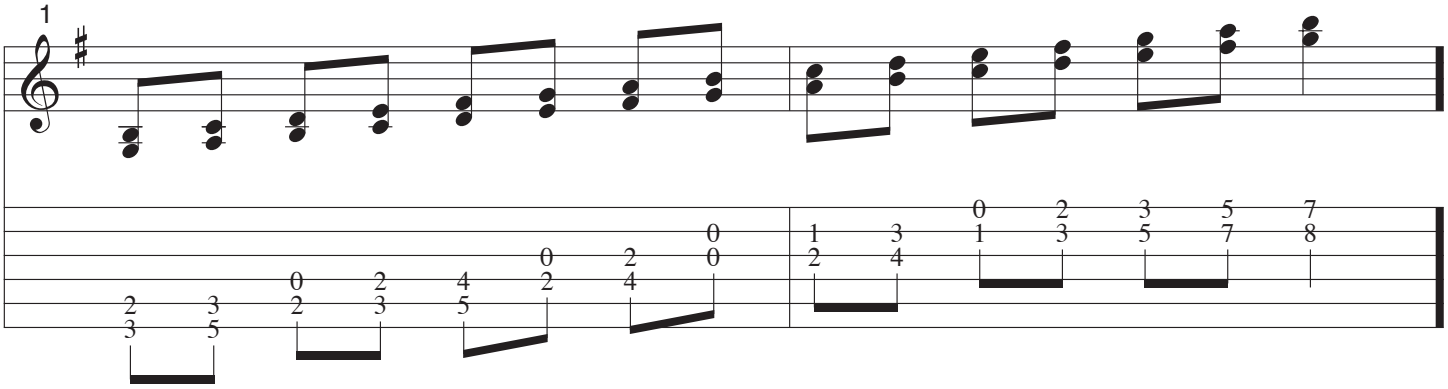


Open Position G Minor Blues Scale

Third Position G Minor Blues Scale

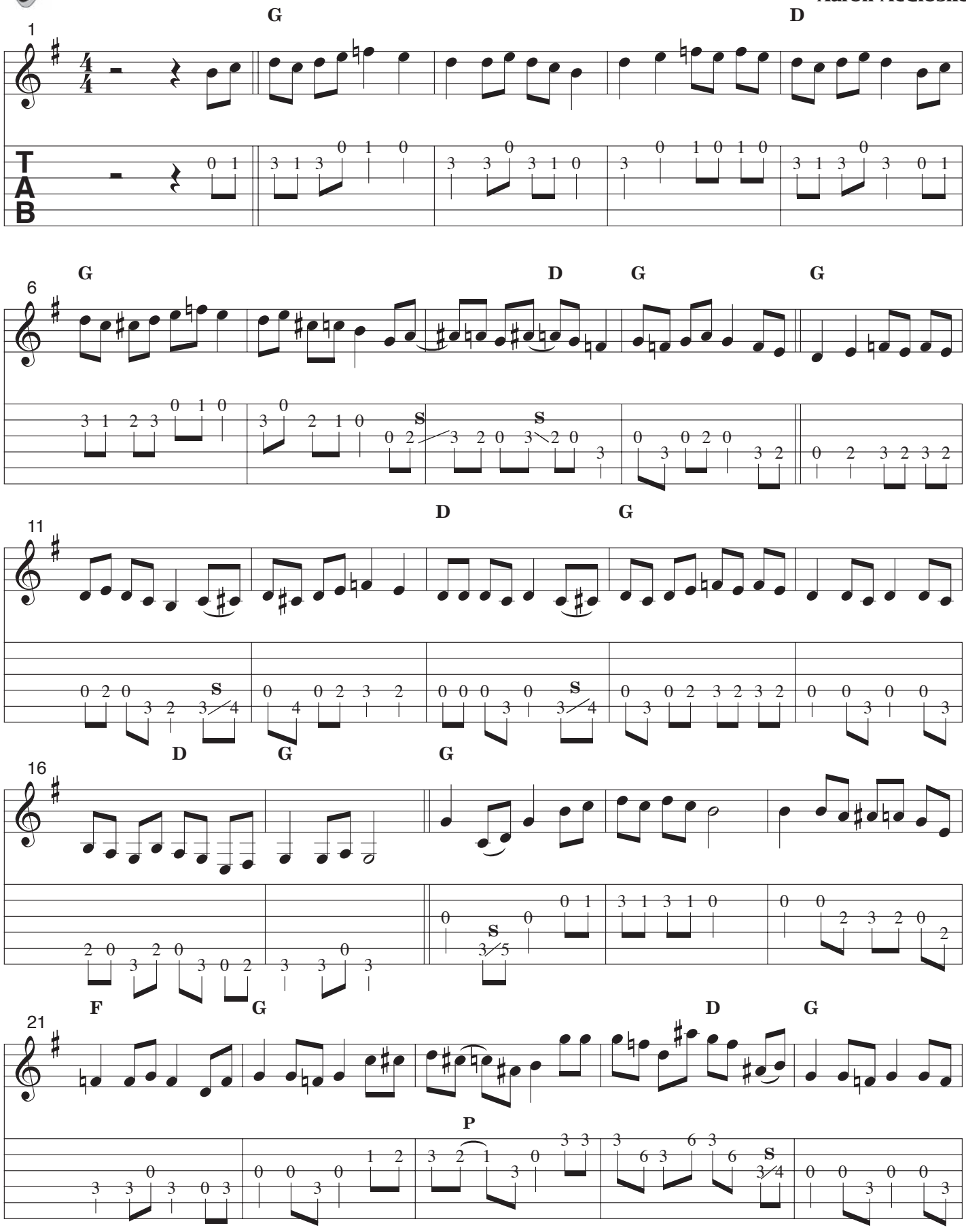
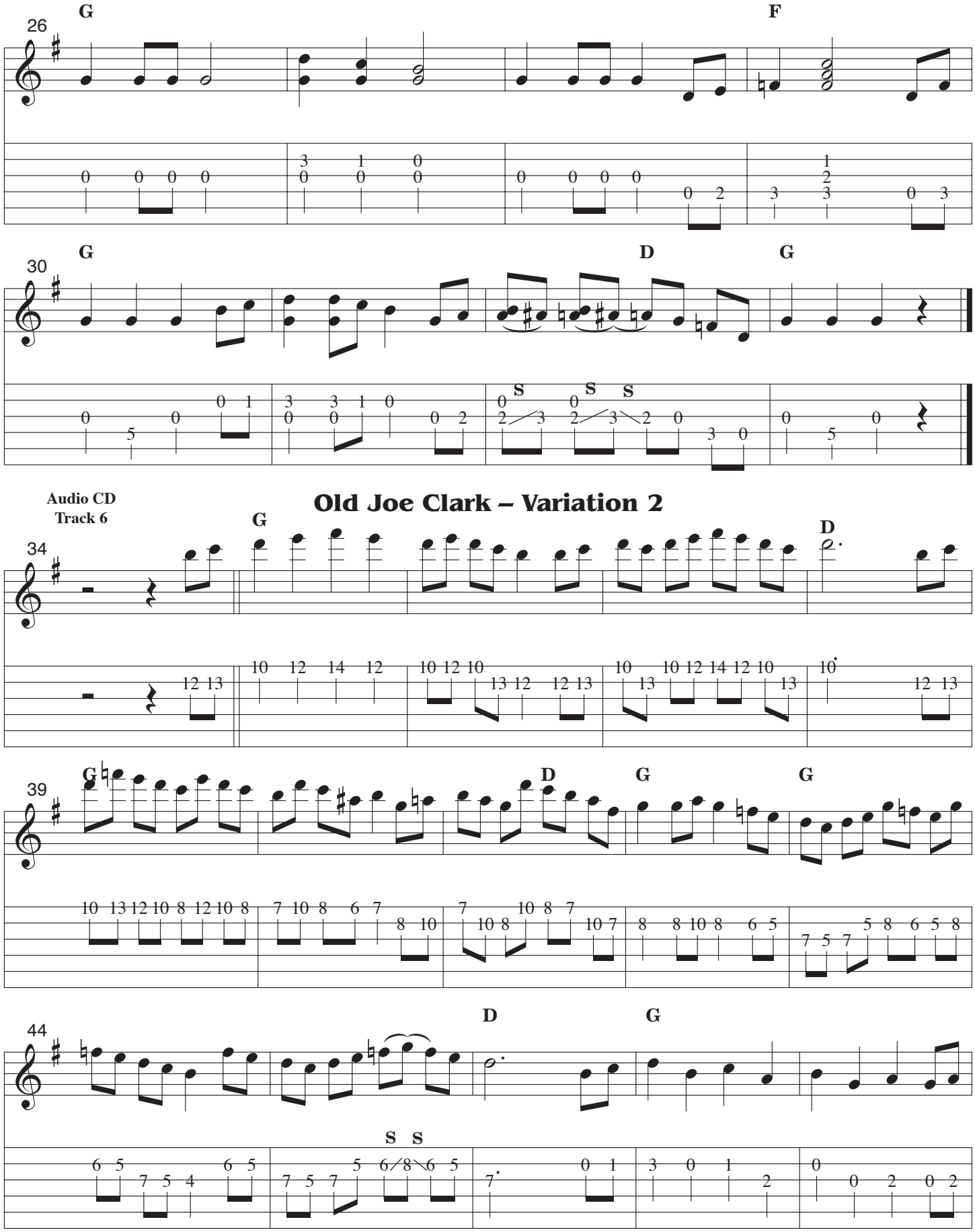


G Harmonized Scale



Audio CD
Track 5

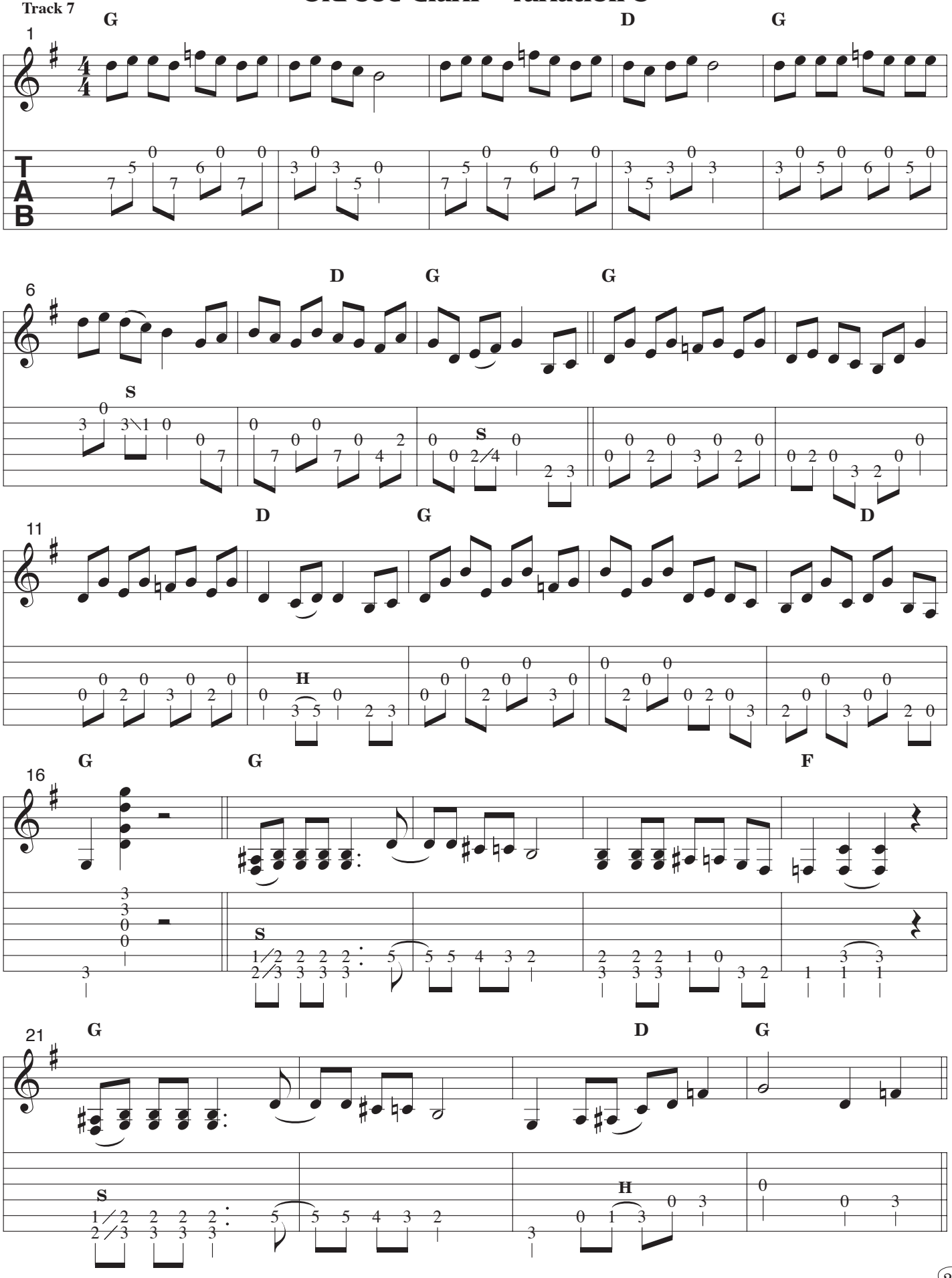
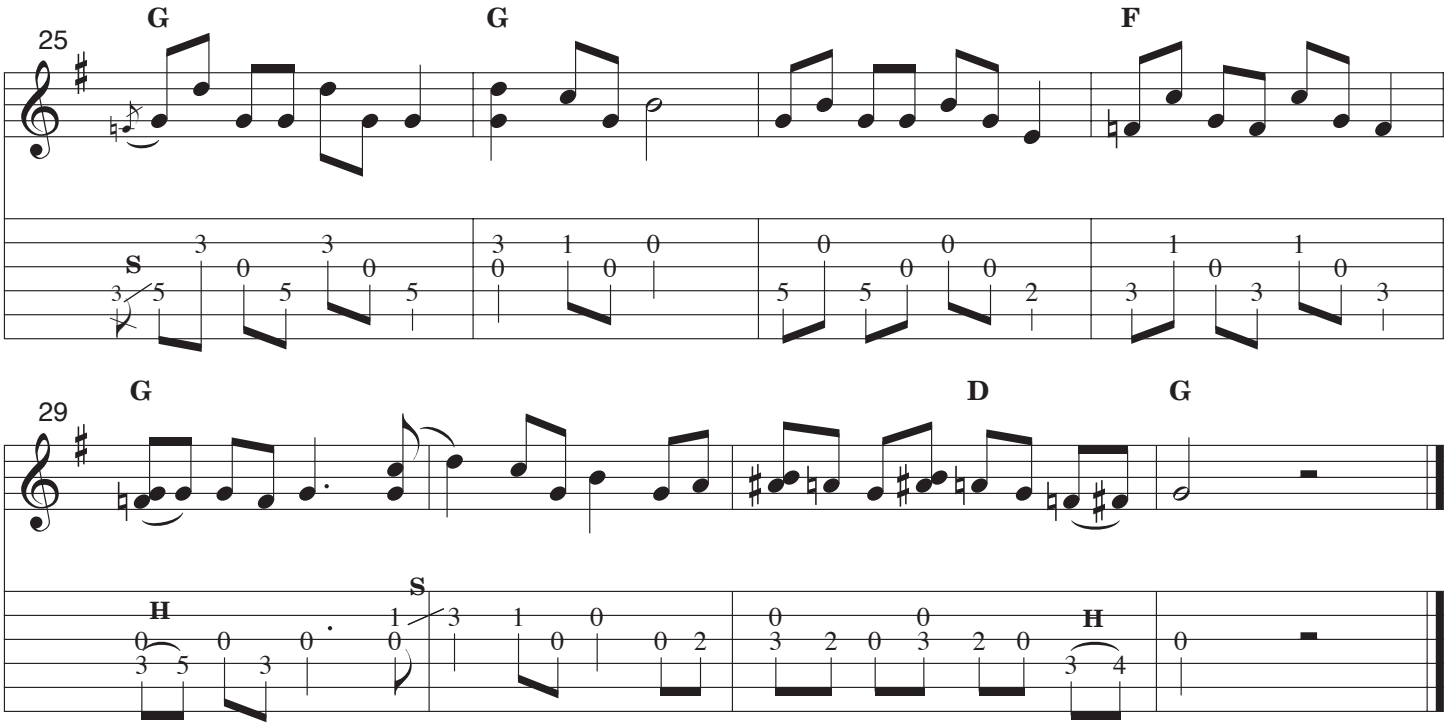
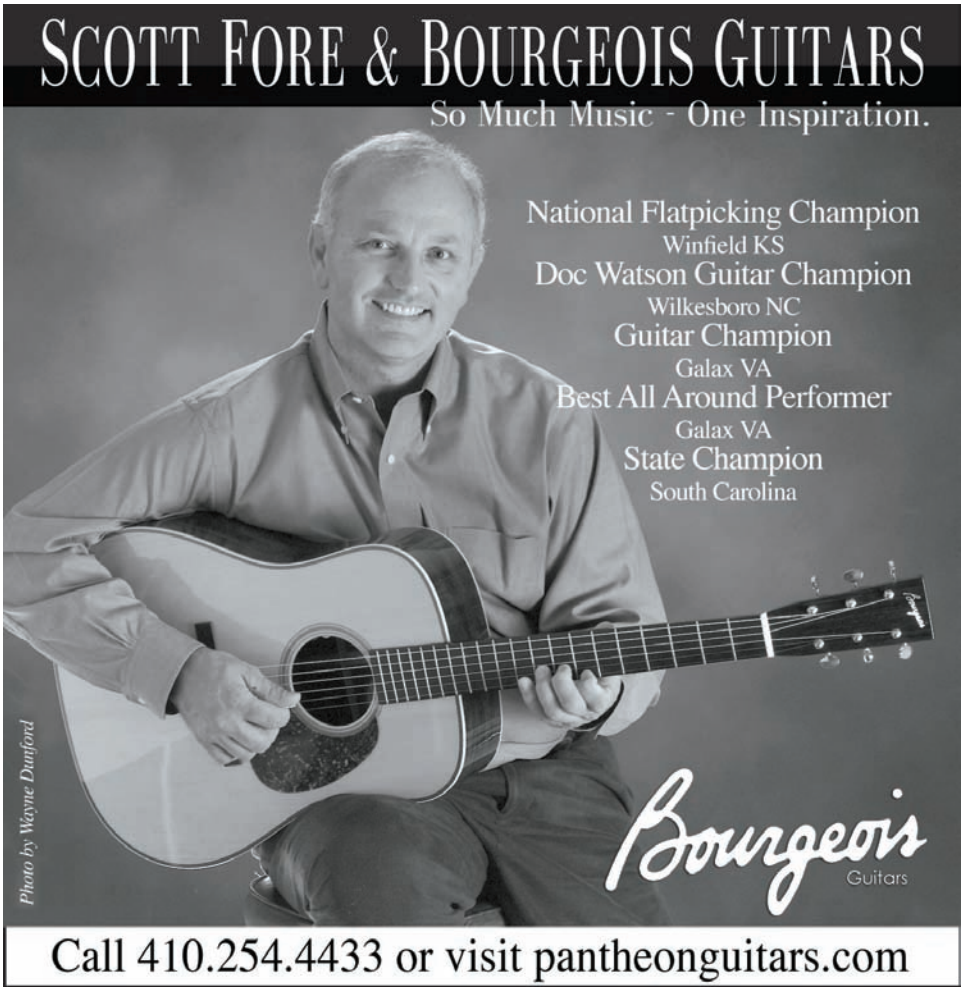
Old Joe Clark – Variation 1

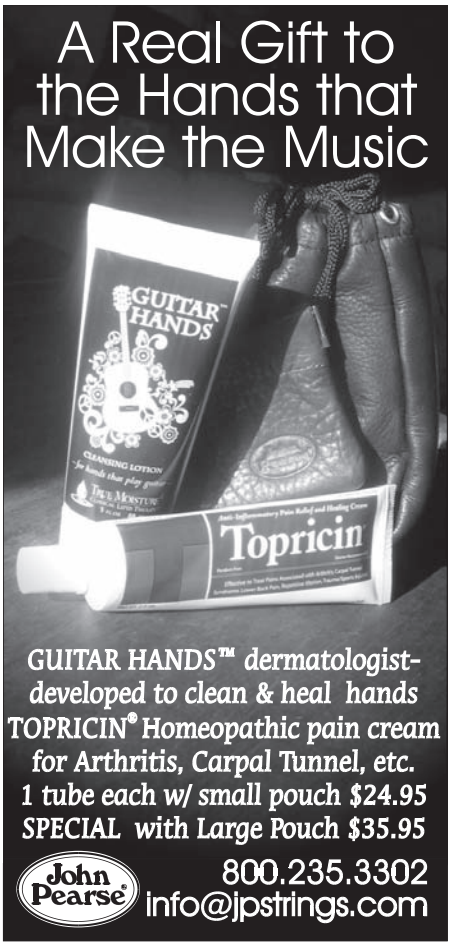
Arranged by
Aaron McCloskey

G
F
26
G
D
G
30
S
S
S
Audio CD
Track 6
Old Joe Clark – Variation 2
G
D
34
G
D
G
G
39
D
G
44
S
S

Old Joe Clark – Variation 2 (con't)

New Standards for Flatpicking Guitar
Original Flatpicking Guitar Tunes Performed in Duo by Many of Today's Top Pickers
Call 800-413-8296
www.flatpickingmercantile.com

Audio CD
Track 7

Old Joe Clark – Variation 3

Old Joe Clark – Variation 3 (con't)




A Real Gift to the Hands that Make the Music
GUITAR HANDS
Topricin
GUITAR HANDS™ dermatologist-developed to clean & heal hands
TOPRICIN® Homeopathic pain cream for Arthritis, Carpal Tunnel, etc.
1 tube each w/ small pouch $24.95
SPECIAL with Large Pouch $35.95
John Pearse
800.235.3302
info@jpstrings.com

Scale Practice

By Dan Miller

For some guitar players just the mention the phrase "scale practice" makes their eyes start to glaze over. "We don't want to play scales! Scales are boring! We want to play tunes!" Fair enough. Guitar playing is supposed to be fun, so you may not want to practice something that you find dull and boring. However, my contention is that if you will take the time to learn your scales everything else that you do—from figuring out songs by ear, to arranging your own solos, to learning how to move up the neck, to learning how to improvise, to recovering from a "mistake" when soloing—becomes far easier—especially when you are learning to play fiddle tunes. When those things become easier, and you experience progress as a result, then everything you do with the guitar will be more fun. Plateaus and road blocks are not fun. Working with scales can help you continually improve...and that is fun!

Road Maps

Fiddle tune melodies are heavily based on scales. These melodies are primarily comprised of scale runs (straight scales, folded scales, and harmonized scales). If you practice and learn your scales, you will have internalized a road map that will help you learn, practice, and play fiddle tunes.

True, there are many great fiddle tunes players who don't know much about scales, however, in the fifteen years that I've been publishing *Flatpicking Guitar Magazine*, it is my experience that most of those guys who are great fiddle tune players and don't know scales started playing when there were fairly young and have spent thousands of hours playing fiddle tunes. Due to their hours and hours of practice they were able to internalize the scale patterns without really having to study and practice them. However, if you are starting out later in life and don't have all of those hours to practice, a knowledge of scales can provide you with road maps that will make learning and playing fiddle tunes easier.

How To Practice Scales

I think that most players that hate practicing scales think that scale practice involves mindlessly running up and down the scales in ascending and descending sequences over and over and over. If this is your idea of scale practice, then I can see why you hate practicing scales. That does sound pretty boring! In this article I want to give you a method of scale practice that may hold your interest, help improve your ability to learn, arrange, and improvise on fiddle tunes...and, hopefully, be a lot of fun!

Step 1: Memorize a two octave scale in the open position.

"Memorize a scale" may sound boring. But, hey, a one octave scale is only 7 notes. Two octaves only make 14 notes. Look at the G scale at the top of page 17. That is only two measures of music. If you were memorizing a tune, it wouldn't take you long to memorize two measures of that tune. Once you've memorized the scale as printed on page 17, the next step is to learn how to play it in reverse order. Ascend up the scale and then descend back down the scale. Chances are, you probably already know how to do this with the G scale.

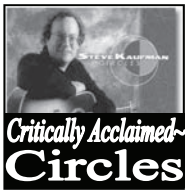
Believe it or not, you now know all of the notes that you'll need to know to learn the majority of all fiddle tunes in the key of G that have diatonic chord progressions (songs that only use the G, Am, Bm, C, D, and Em chords). Many fiddle tunes, like "Old Joe Clark," "Salt Creek," "Red Haired Boy," and several others, that have the flat 7 chord (F chord in the key of G) will break our rule of thumb because their melodies include an F note, which is not in the G scale. However, the majority of fiddle tune melodies in G (or A, capo 2) will only use notes that are in the G scale. As luck would have it, the majority of those tunes have melodies that either follow the straight scale, or scale patterns. We call these patterns "folded scales." (a term coined by our columnist Adam Granger).

Step 2: Practice Folded Scales

Folded scales (I've seen some books call them "scale spirals") are repeated patterns that "fold" back on themselves. Take a look at the 4-note folded scale example at the top of the page 25. If you analyze this pattern you will see that the note sequence walks up the scale for three notes, then drops back down to the first note (1-2-3-1). The pattern then moves up to the next note of the scale and repeats (2-3-4-2), then moves up again (3-4-5-6), etc. So, you have a four

Steve Kaufman
www.flatpik.com

This represents only eight of SK's Best Selling CDs
Now on iTunes - Order Yours today!
Nine more CD titles available online.



Steve's Best Selling DVDs
All DVDs Include Booklets

Learn to Flatpick 1-2-3 - 3 DVDs	**$70**
SK's Favorite Show Stoppers	**$30**
Basic Bluegrass Rhythm	**$30**
Beyond Basic Bluegrass Rhythm	**$30**
Figuring Out The Fingerboard	**$30**
Picking Up Speed	**$30**
Learn to Play Waltzes	**$30**
Art of Crosspicking	**$30**

Send for your Free Catalog!
Call 800-FLATPIK in
North America or
865-982-3808 Voice/Fax
Steve Kaufman
P. O. Box 1020 • Alcoa, TN 37701
Visa / Mastercard Welcome!

Register for the Gold Award Winning
Steve Kaufman's Acoustic Kamps
June 12-18 and June 19-25, 2011
www.acoustic-kamp.com
Steve's on iTunes and Amazon
www.flatpik.com

note pattern that works its way up the scale. Because it moves forward for four notes and then "folds" back on itself, the term "folded scale" fits.

Take a look at the second four-note folded scale example at the bottom of the next page. This second four-note repeated pattern is a little bit different. This one walks up the scale for four notes, then drops back down to the second note of the scale (1-2-3-4), then (2-3-4-5), then (3-4-5-6). This pattern moves forward along the scale, but you take four steps forward and three steps back.

There are dozens of different folded scale patterns that you can invent. They are typically more fun, and a bit more challenging, to practice than straight scales. When practicing folded scales, you don't have to go straight up the scale in sequence, you can work with other intervals. On the top of page 26, I've provided an example of a two-note folded scale that works with major and minor 3rd intervals. If you examine this exercise, you'll see that the sequence is 1-3, 2-4, 3-5, 4-6, 5-7, etc.

After running through the folded scales that I have presented here, take a look at the arrangement of the tune "Leather Britches" shown on page 66. If you analyze this arrangement, you will find that every note is a G scale note and that every phrase of the melody comes from either a straight G scale or one of the folded scales that you've practiced from this article. The one exception is the D7 arpeggio in measure 17, however, even that arpeggio can be a part of a folded scale sequence (a three-note folded scale using major and minor 3rd intervals).

There is far more to say about scales and folded scale practice than I can fit into this short article. Suffice it to say that if you practice scales and folded scales, you will familiarize your fingers and your ears with the patterns of fiddle tune melodies. As one final folded scale example, I've demonstrated a folded G minor pentatonic scale on page 26. The G minor pentatonic scale is used extensively in bluegrass. Play through the folded G minor pentatonic scale and I think you will recognize some standard bluegrass guitar phrases in there!

Step 3: Improvise

OK, now here comes the fun part! Once you have familiarized yourself with the straight ascending and descending G scale and a number of the various folded scales, try to play freely in an improvisational manner using only the notes of the scale.

Thus far you've only practiced pre-set ascending and descending scale sequences and patterns using eighth note timing. Now what I'd like you to do is put a metronome on at about 80 to 100 bpm, get the road map of the two-octave open G scale in your mind and then play those notes in a free form improvisational manner. Vary the timing, vary the dynamics, vary the note duration, vary the phrasing. Run up the scale for a few notes, then back down for a couple of notes, then throw in a folded scale sequence...ad lib to your heart's content!

If you've never worked with playing in a free form manner (you've only played what you've memorized), you might be a little frustrated. That's OK. Just play notes of the G scale along with the click of the metronome and you will eventually get the hang of it. At first you may find that you are simply playing random G scale notes and it doesn't sound like much. That is OK. Simply play random notes or phrases until you become comfortable with that.

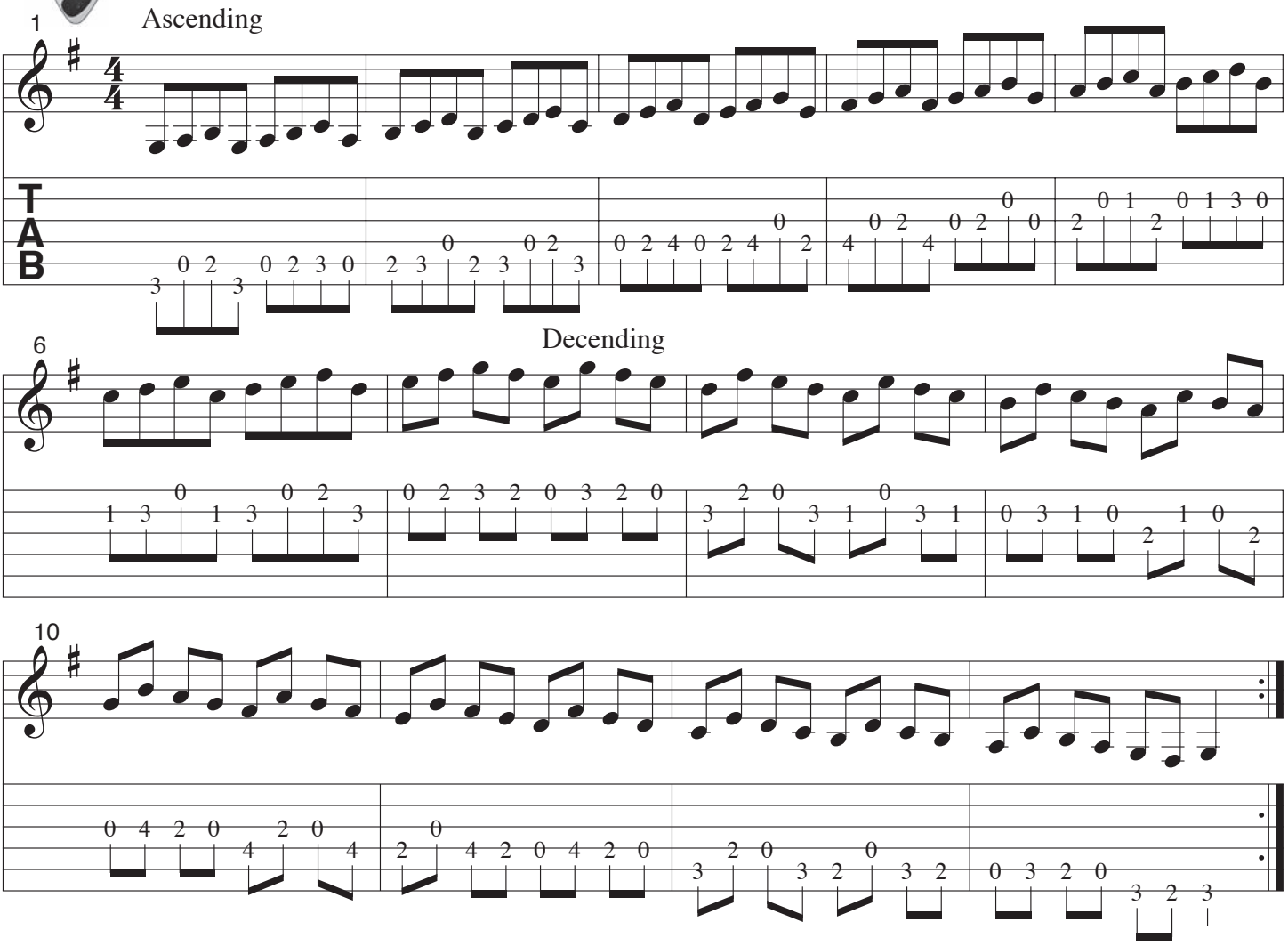
After you get the hang of playing random G scale notes and phrases, the next step is to think about the kind of phrasing that is used in a fiddle tune or vocal song. Fiddle tunes have a very distinctive form. There is a two-bar theme, a two-bar "answer" phrase, a two-bar repeat of the theme (or a sub-theme), and then a resolving phrase (or tag). Both the A and B parts of fiddle tunes have this same structure (for more information on fiddle tune form, see Adam Granger's article in Volume 13, Number 4).

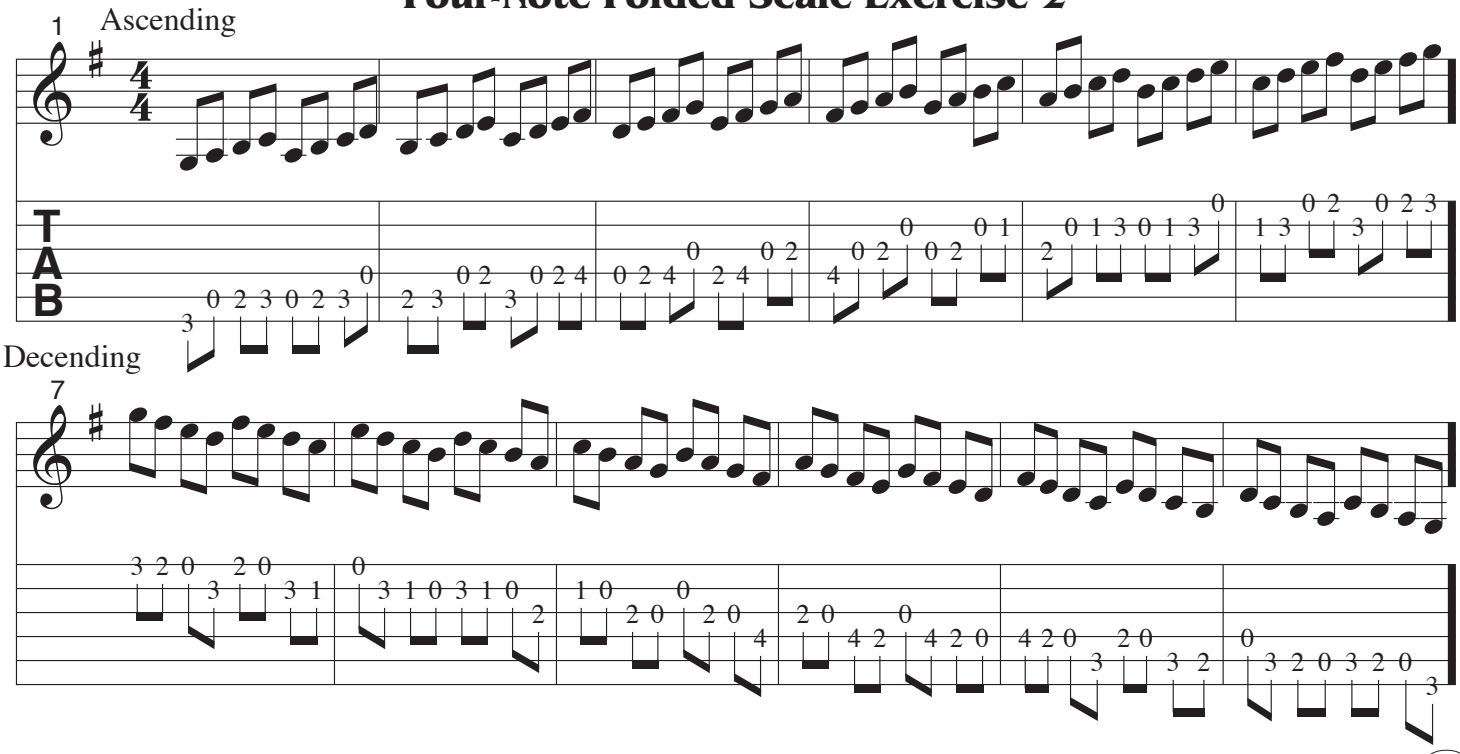
So, a fun exercise to practice is to set the metronome at a comfortable tempo, get a scale road map and the fiddle tune form in your head and then improvise a fiddle tune. I've provided an example of this exercise (in the key of D) on the audio companion to this CD. Practice this kind of a free style improvisation exercise every day and you'll find that it will be easier for you to learn, arrange, and improvise on fiddle tunes. And it is a really fun way to work with scales!

If you will work with scales in this improvisational manner, you will find that you will also gain the ability to recover when you get lost playing a solo that you have memorized. Too often students will lose their way in a solo and just "crash and burn." I recommend that my students never stop playing when they lose their way in a solo, even when practicing at home. If you lose your way, grab onto scale notes and play them until you find your way back. This exercise will help you develop that skill.

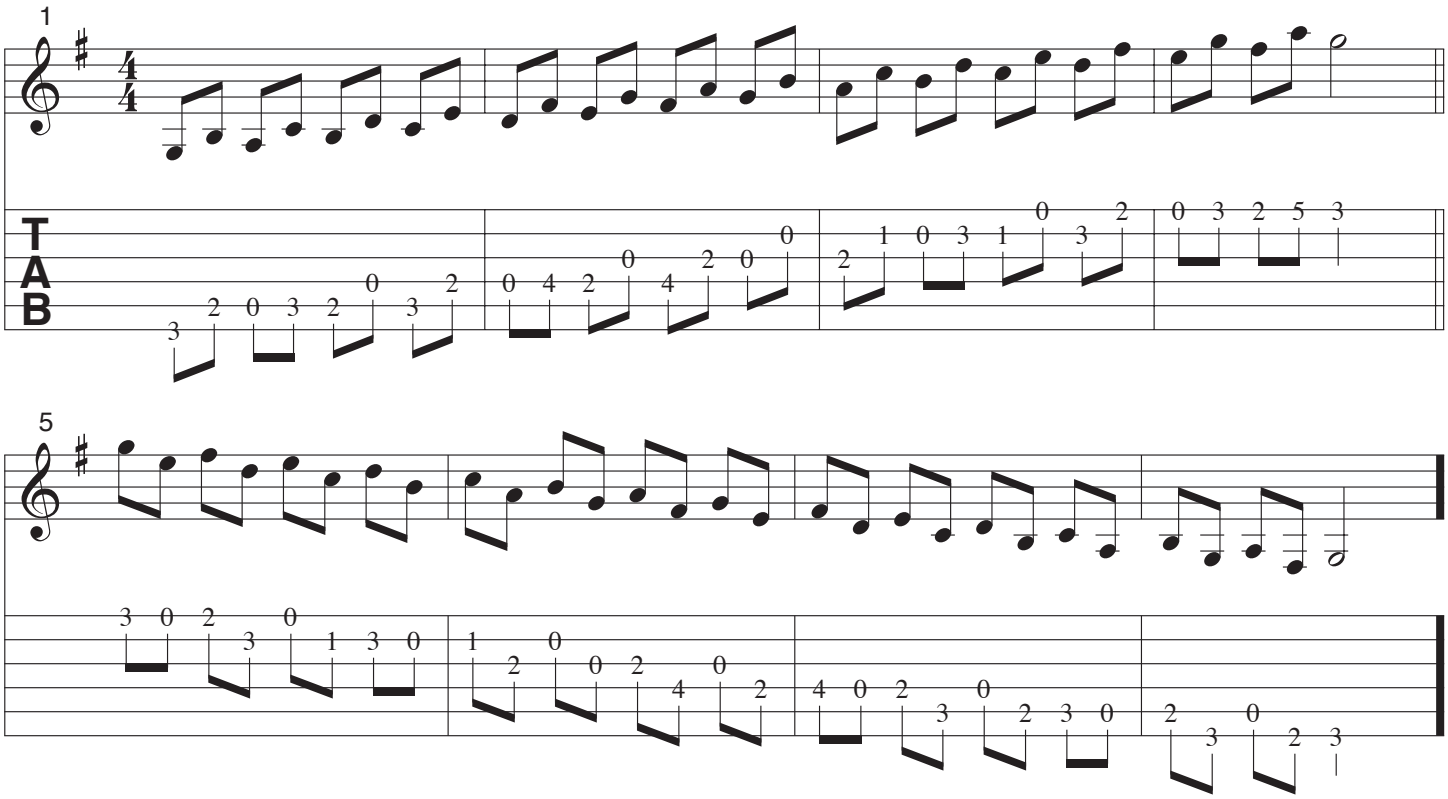
Audio CD
Track 8

Four-Note Folded Scale Exercise 1

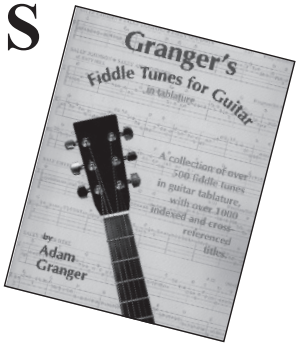


Four-Note Folded Scale Exercise 2

Audio CD
Track 8

Folded Thirds Exercise



GRANGER'S FIDDLE TUNES for GUITAR


Granger's
Fiddle Tunes for Guitar
in tablature
A collection of over 500 fiddle tunes in guitar tablature, with over 1000 indexed and cross-referenced titles
by
Adam Granger

508 TUNES • 1027 TITLES • FULLY CROSS-REFERENCED • REPERTOIRE-BUILDING AND REFERENCE TOOL

This is the largest collection of fiddle tunes in guitar tab in the world. You can learn a tune a week for ten years (by then, you'll have forgotten the first ones and you can start over!)

29.95 plus p & h

And also. . .

COMPANION CDs

for Granger's Fiddle Tunes for Guitar

- Instantly access any tune
- Set your CD player to "Repeat" and learn new tunes
- Challenge yourself! Set your CD to "Shuffle" and try to play rhythm (or lead!) with whatever comes up
- Not dangerous, illegal, discriminatory or fattening

Back in the dark ages, our five-cassette set allowed pickers to hear all 508 tunes in *Granger's Fiddle Tunes for Guitar*. Our 21st-Century CD sets are even better.

Each CD contains about 75 tunes. The title is announced, then the tune is played once at a moderate tempo, with rhythm on the left track and lead on the right.

The 7-CD set comes in a black plastic box, and includes separate indexes for each disc.

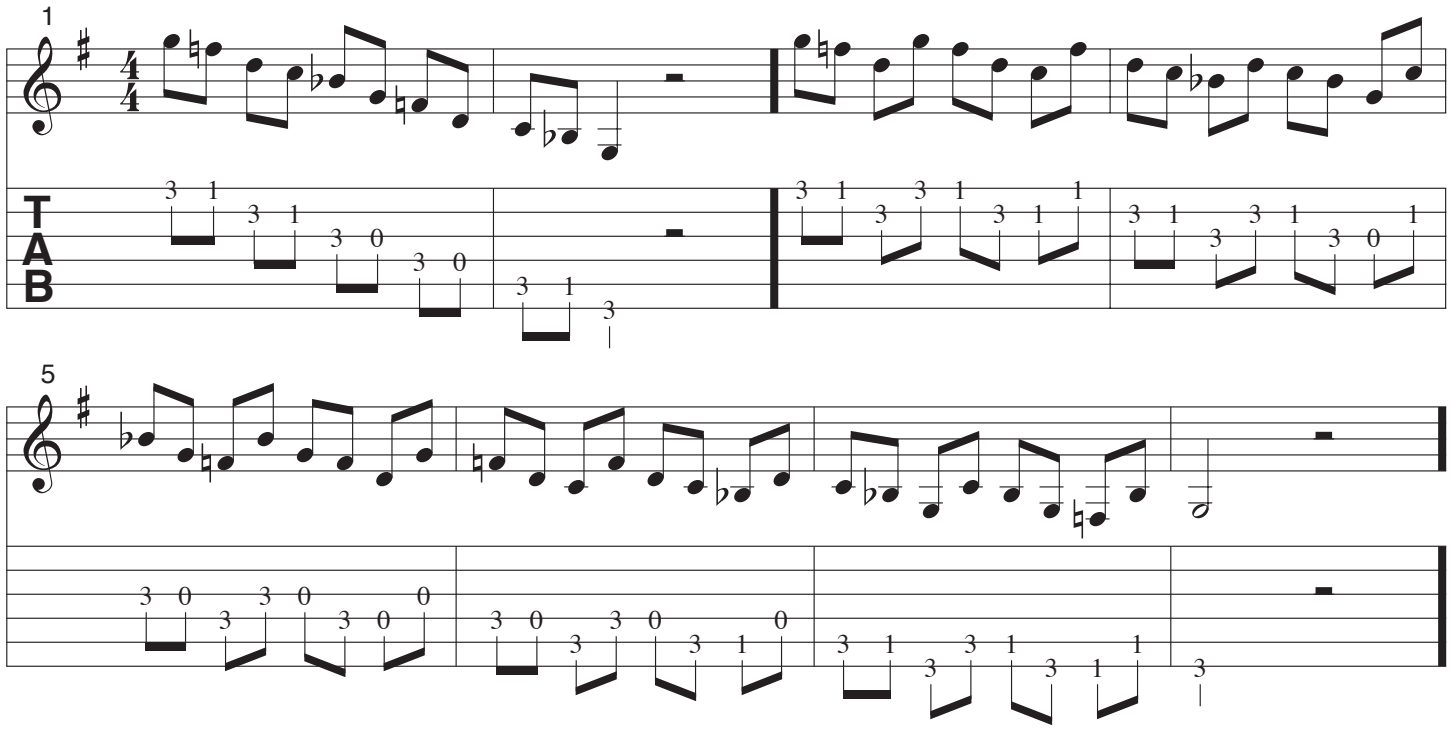
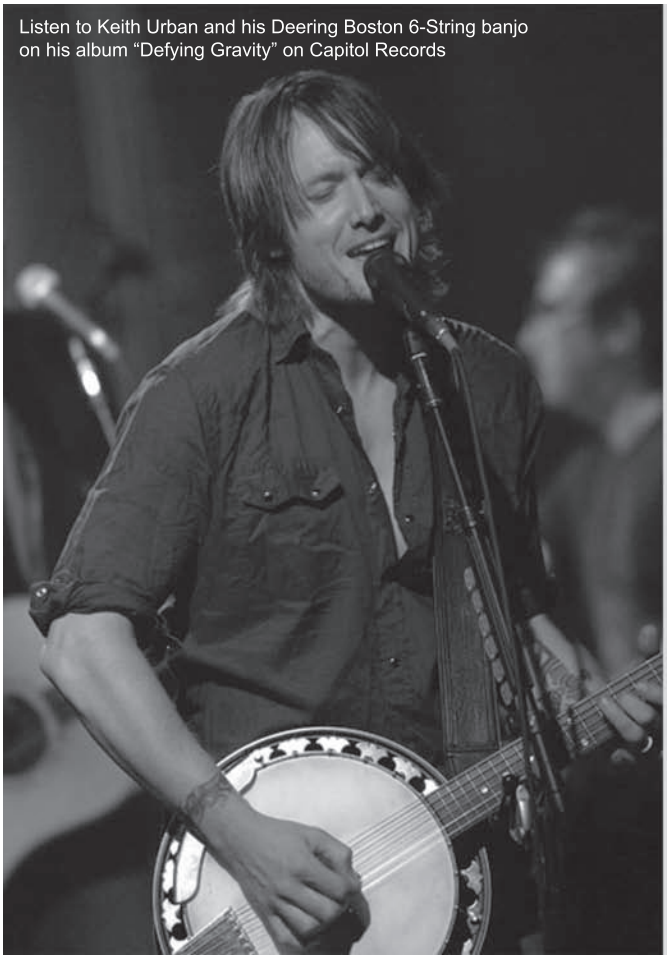
CD SET/99.95 plus p&h

www.granger-music.com

1 • 800 • 575 • 4402

granger publications • box 270115 • vadnais heights, mn 55127

G Minor Pentatonic Scale
(Descending)

Folded G Minor Pentatonic Scale
(Descending)



DEERING

The Great American Banjo Company

The 6-String Banjo

Tuned and Played just like a Guitar

All Deering banjos are made in the U.S.A.

Start playing banjo today using your guitar techniques!
All of your chords and scales are the same.
Played like a guitar but sounds like a banjo.

Played by:
Keith Urban
Taj Mahal
Zac Brown
Steve Kaufman
Rod Stewert
Django Reinhardt
Doc Watson
Joe Satriani
Joe Perry
David Hidalgo
Alan Jackson
Beppe Gambetta
Jeff Tweedy
Nils Lofgren
Matchbox 20
Violent Femmes
Primus
Counting Crows
and many more...

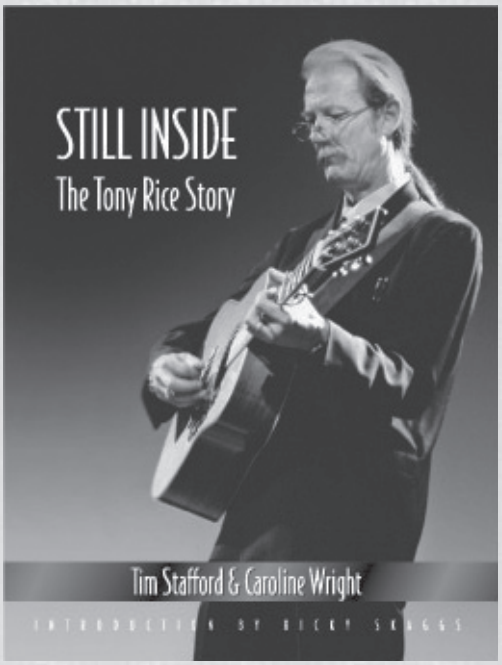
We have 4 models to choose from:
Boston 6-String (B6)
Deluxe 6-String (D6)
Maple Blossom 6-String (MB6)
Vega Senator 6-String (V6)

Contact us for a free color catalog
3733 Kenora Dr.
Spring Valley, CA 91977
(800) 845-7791

Try one today at your local Deering dealer!
Find a dealer near you at deeringbanjos.com/dealers

Now Available! Two New Biographical Books covering flatpicking guitar's two most influential performers: Tony Rice and Doc Watson!

Still Inside:
The Tony Rice Story
by Tim Stafford & Caroline Wright

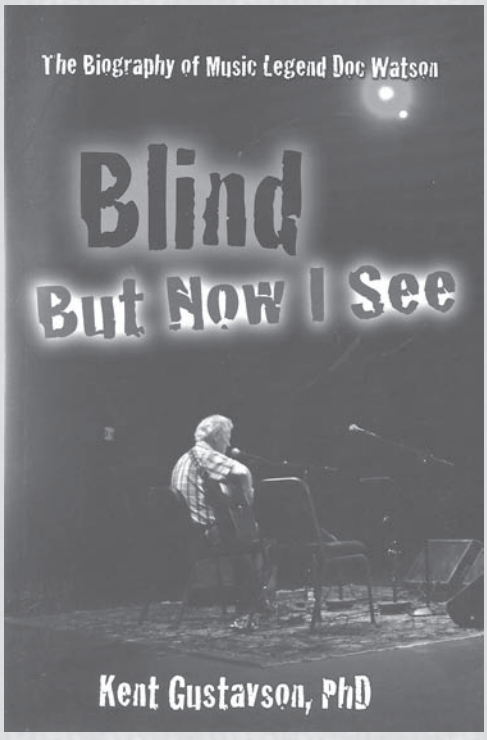


A decade in the making, Still Inside: The Tony Rice Story delivers Tony's tale in his own inimitable words, and in anecdotes and observations from his friends, family, fans, and fellow musicians.

Tony's long road has taken him from coast to coast and around the world, through historic recordings and appearances that often profoundly move those who experience them. More than 100 people were interviewed for this book, sharing memories of Tony and discussing his indelible impact on their own music. Alison Krauss, J.D. Crowe, Sam Bush, Béla Fleck, Jerry Douglas, Ricky Skaggs, David Grisman, Emmylou Harris, Linda Ronstadt, Peter Rowan, and many others contribute intimate stories and frank observations of this private, enigmatic man.

In the book's final chapter, co-author Tim Stafford—a highly respected acoustic guitarist in his own right—provides insight into Tony's technique, timing, right hand, choice of picks, and much more. Tim also discusses Tony's prize possession, the 1935 Martin D-28 Herringbone guitar formerly owned by the great Clarence White.

Call 800-413-8296 to Order



Blind But Now I See:
The Biography of Music Legend Doc Watson
by Kent Gustavson

From the day he stepped off the bus in New York City, North Carolina music legend Doc Watson changed the music world forever. His influence has been recognized by presidents and by the heroes of modern music, from country stars to rock and roll idols. This is a biography of a flatpicking legend.

Featuring brand new interviews with:
- Ben Harper of The Innocent Criminals
- Ketch Secor of Old Crow Medicine Show
- Pat Donohue of The Prairie Home Companion
- David Grisman of Garcia/Grisman and Old and in the Way
- Sam Bush, The Father of Newgrass
- Guy Clark, Texas Songwriting Legend
- Michelle Shocked, Greg Brown, Mike Marshall, Tom Paxton, Maria Muldaur
- And many more!

Both Books are Available at www.flatpickingmercantile.com

PICKIN' FIDDLE TUNES

by Adam Granger

PHAT STATS AND FAB FACTS

Greetings, pickers everywhere, and a special welcome to all of the guest columnists who are gracing this issue with their licks, thoughts and solos. Editor Dan Miller agreed to allow me to write a column for this special guest issue because I have never missed an issue, and also because he couldn't stand to see a grown man whimpering in a fetal position on the floor. (For the record, this is column number 87.)

This special issue seemed like the perfect place to do a column that I've wanted to do for a long time regarding my book, *Granger's Fiddle Tunes for Guitar*. This collection has 508 tunes in guitar tablature (They're also recorded on a seven-CD set.) I have, over the years, made generalizations and rough estimates regarding the number of tunes in different keys, the number of tunes of various lengths, the number of Irish tunes and the like. I finally sat down with my calculator and a sharp pencil and got the lowdown on these stats.

This may seem like one big long ad for *GFTFG*, but I swear that this is intended more as a curiosity than an ad (and besides, there's already a half-page ad for this stuff elsewhere in this magazine).

Also, you needn't own a copy of my collection—or have any intentions of buying it—to find these figures interesting and useful. In fact, maybe in the future I'll do another such column on the stats for other collections and compare them all.

In the meantime, I submit that the most nefarious charge that can be levelled against me is that I just wanted, mostly out of curiousity, to get—and give–the skinny on a collection of tunes that has been such an important part of my life for the last 35 years. . . .

READING *EASYTAB*

Easytab is like conventional tablature, except that timing notation has been streamlined and simplified. Since fiddle tunes are comprised mainly of eighth notes, *Easytab* uses the eighth note as its basic unit. An eighth rest is indicated by a dot. Therefore, a note with a dot after it is a quarter note, and a note with three dots after it is a half note. There are a total of eight notes and rests per measure.

FOR BEGINNERS

Pick with an alternating style: down-up-down-up-down-up etc. The first note of each measure should be a downstroke, the last an upstroke. **Include rests** in this alternating pattern. This keeps you "in sync", playing downstrokes on the beats, so that, no matter what the configuration of notes and rests in an eight-unit measure, the right hand plays them down-up-down-up-down-up-down-up.

Astute readers with their own calculators will note that the totals on these charts don't always equal 508, which is the purported number of tunes in *GFTFG*. For example, there are 1014 tunes total in the *Alphabet Soup* chart. That's because, in the index, I list alternate titles for the 508 tunes in the book which essentially double the 508 number. The *Tune Type* and *Tune Origin* charts have totals other than 508 because some tunes are known as more than one type (*i.e.*, a hornpipe in Ireland and a schottische in Canada) and some tunes exist legitimately in one or more genres (*i.e.*, Irish and Old-Time).

Please also note that "Old-Time" as I use it defines an extremely broad range of tunes, and "Canadian" includes French-Canadian tunes. Also, the "Reels/Bkdns" category in the *Origin* table includes hoedowns and the like.

GFTFG KEYS

D	177 tunes	30.71%
G	167	29.04
A	94	16.34
C	44	7.65
Em	24	4.17
Am	24	4.17
Bb	17	2.95
F	13	2.26
Dm	8	1.39
Gm	13	.5
E	3	.5
Cm	1	.17

GFTFG TUNE LENGTH

32 bars	399 tunes	77.1%
16	48	9.2
48	32	6.1
24	17	3.2
64	9	1.7
40	4	.7
80	3	.5
36	1	.19
20	1	.19
19	1	.19
28	1	.19
56	1	.19

Ten Tunes That'll Be Picked Anywhere Pickers Pick

1. *Whiskey before Breakfast*
2. *St Anne's Reel*
3. *Soldier's Joy*
4. *June Apple*
5. *Salt Creek*
6. *Beaumont Rag*
7. *Red-Haired Boy*
8. *Blackberry Blossom*
9. *Billy in the Low Ground*
10. *Liberty*

The United Colors of Fiddleton

GOING GREEN
Green Banks of Rossbeigh
Green Fields of America
Green Fields of Rossbeigh
Green Gates
Green Meadow
Green Mountain
Green Willis
Green Willis the Raw Recruit

THE BLUES
Blue Eagle Hornpipe
Blue-Eyed Girl
Blue Goose
Her Blue Eyes, They Gleam
Blue Mountain Hornpipe
Blue Mule
Blue Water Hornpipe
The Boys of Blue Hill

RED SCARE
Campbell's Farewell to Red Gap
Red Apple Rag
Redbird
Red-Coat Gal
Red-Haired Boy
Red-Headed Girl
Red-Headed Irishman
Little Ida Red
Red Line Hornpipe
Redwing
Oklahoma Redbird

BASIC BLACK
Blackberry Blossom
Blackberry Rag
Black Cat in the Brier Patch
Black Jack
Black Mountain Blues
Black Mountain Rag
The Black Nag
The Blacksmith's Hornpipe
The Blackthorn Stick
The Merry Blacksmith
The Old Blackthorn

PRECIOUS METALS
Golden Eagle Hornpipe
Golden Grip
The Golden Keyboard
The Golden Wedding Hornpipe
The Golden Wedding Reel
The Gold Ring
The Silvermines
Silver Spear
Silver Star Hornpipe
Silver Tip
The New Copper Plate
The Old Copper Plate

FALL COLORS
High Yellow
Yellow Barber
Yellow Gal
Yellow Peaches Reel
Brown Button Shoes
Brown Stream
John Brown's Dream
Grey Eagle
George Brown's Bon Vivant
Harv Brown's Dream
Mug of Brown Ale
The Old Gray Mare

GFTFG TUNE WITH THE MOST DIFFERENT TITLES (27 total):

Wild Hvorses • Buck Creek Gals • Chicken Stampede • Country Dance
Cripple Creek • First Tuttle Tap • George Brown's Bon Vivant
Hop along Sally • Jig Cotillion • Kelton's Reel
McCarren's Celebrated Reel • My Old Dad • Old Dad • Ole Dad
Pigtown Fling • Rocky Mountain • Rocky Mountain Hornpipe
Rocky Point Jig • Soft Soap • Stoney Point • Stony Point
Wake Up Jacob • Walk along John • Walk along Johnny
Warm Stuff • Wild Horse • Wild Horses at Stony Point

The Ten Weirdest Tune Titles in *GFTFG*:

Beet Pie • The Big Jig • The Cat Rambles to the Child's Sauce Pan • Jennie and the Weasel • Joke on the Puppy • The Old Woman Lamenting Her Empty Purse • Pig Ankle Rag • The Snoring of Mrs Gobeil • Though Late Was I Plump • Wobble Gears

Breakdown of Tunes in GFTFG by Type

Reels, Bkdns	316 out of 518	61%
Jigs	78	15
Hornpipes	77	15
Slip-Jigs	15	2.9
Schottisches	10	1.9
Polkas	9	1.7
Rags	8	1.5
Slides	5	.9

Breakdown of Tunes in GFTFG *by Origin*

Old-Time	253 of 558	45.3%
Irish	165	29.6
Canadian	63	11.8
Bluegrass	53	9.5
Texas	20	3.6
British Isles	13	2.3
Scandinavian	7	1.2
Mexican	1	.17

In ***GFTFG***, there are tunes in A, Am, Bb, C, Cm, D, Dm, E, Em, F, G and Gm.
There are no tunes in the keys of C#, F#, Ab, B, Eb, C#m, F#m, Abm, Ebm, Fm, Bbm or Bm.

Alphabet Soup
1014 tunes total

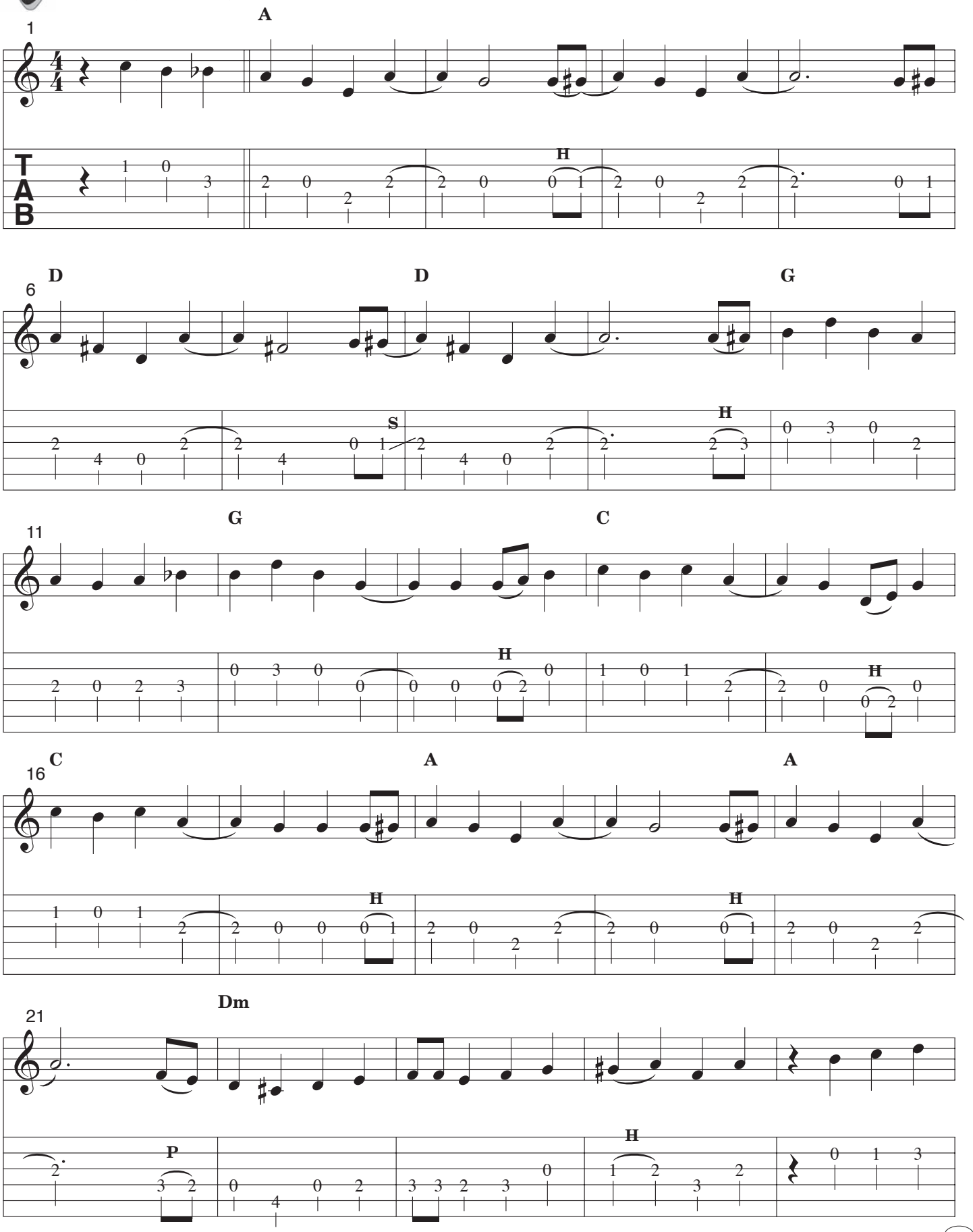
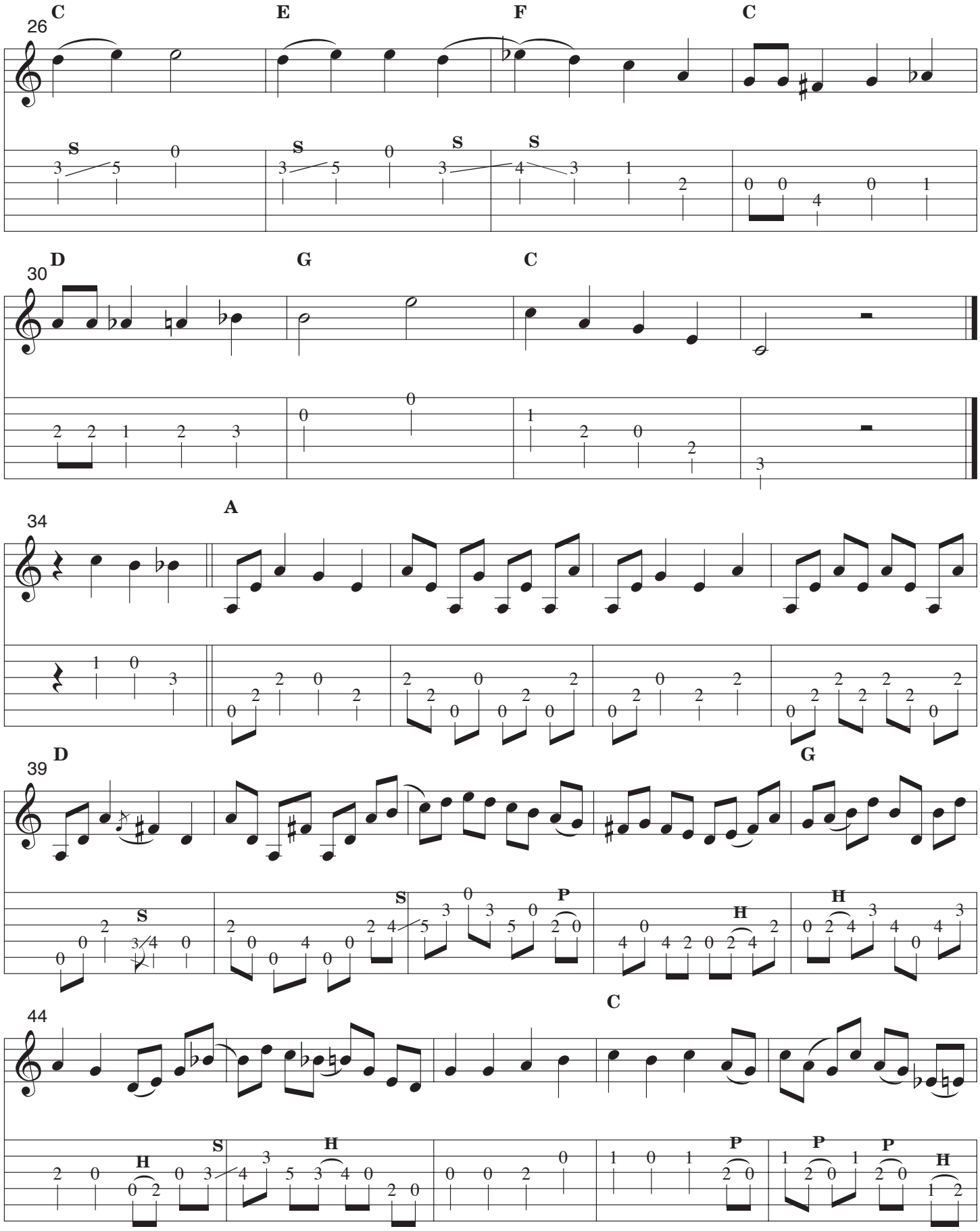
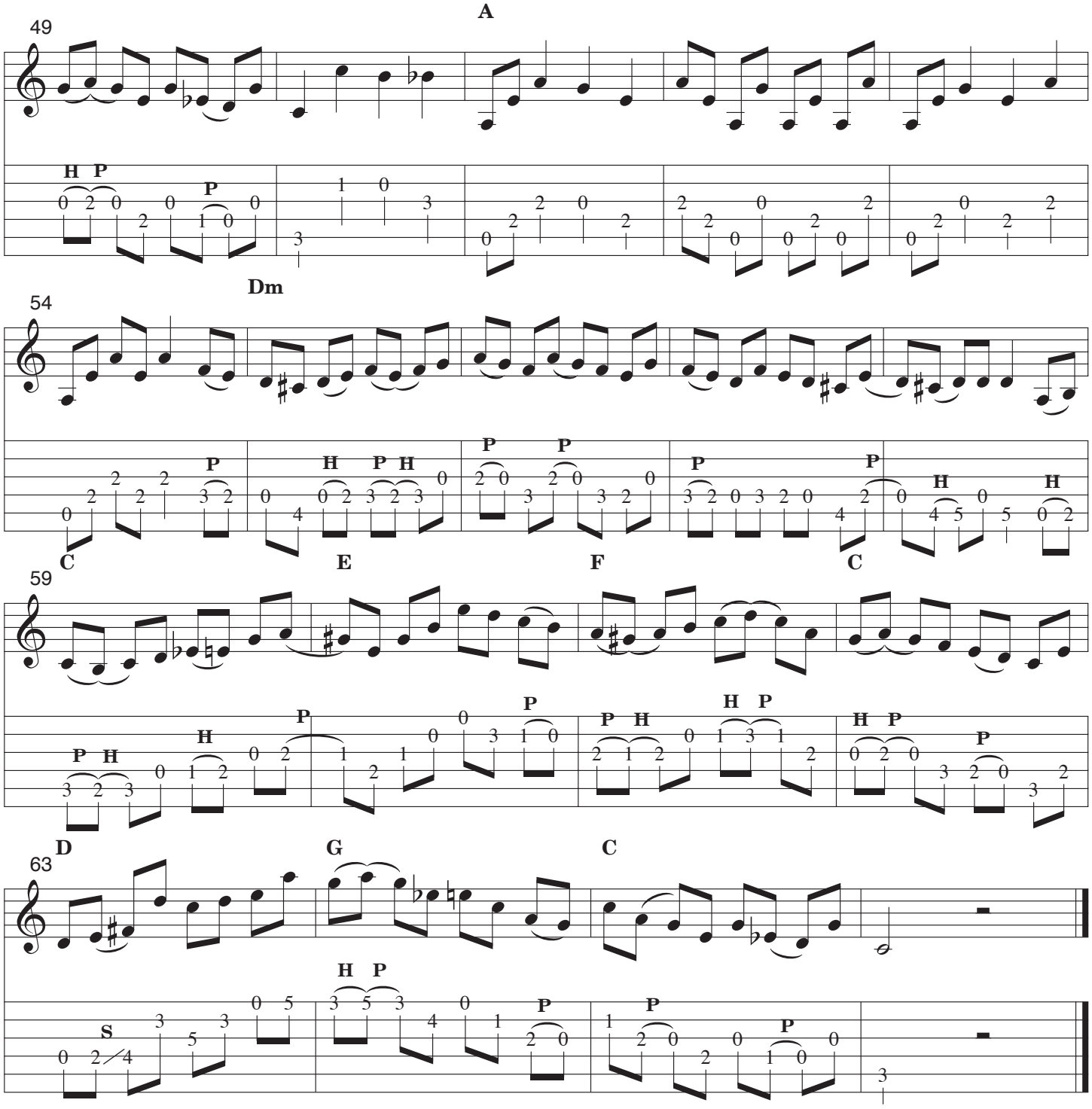
A	**20**	**2%**
B	**95**	**9.3**
C	**67**	**6.6**
D	**60**	**5.9**
E	**7**	**.7**
F	**56**	**5.5**
G	**62**	**6.1**
H	**50**	**4.9**
I	**13**	**1.3**
J	**50**	**4.9**
K	**24**	**2.3**
L	**52**	**5.1**
M	**69**	**6.8**
N	**16**	**1.5**
O	**35**	**3.4**
P	**53**	**5.2**
Q	**1**	**.09**
R	**64**	**6.3**
S	**103**	**10.1**
T	**56**	**5.5**
U	**3**	**.3**
V	**2**	**.2**
W	**63**	**6.2**
X	**0**	**0**
Y	**6**	**.6**
Z	**0**	**0**

The Longest Tune Title in *GFTFG*:
The Old Grey Mare Came A-Tearin' out of the Wilderness

There were a few surprises among these statistics: Adam had always claimed that D was the predominant key, but he thought A was the second most abundant, and it turns out that it lags seriously far behind G. He suspects that the ranking of G and A would be reversed in a straight-ahead old-time collection. He had accurately estimated 32-bar ("square")tunes as comprising roughly 3/4 of the total. An amazing 20.2% of titles start with the letters B or S. At the other end, X and Z have no titles, Q has one, V has 2 and U has 3.

Alabama Jubilee

Audio CD
Track 10 (simple version)
Track 11 (both versions)

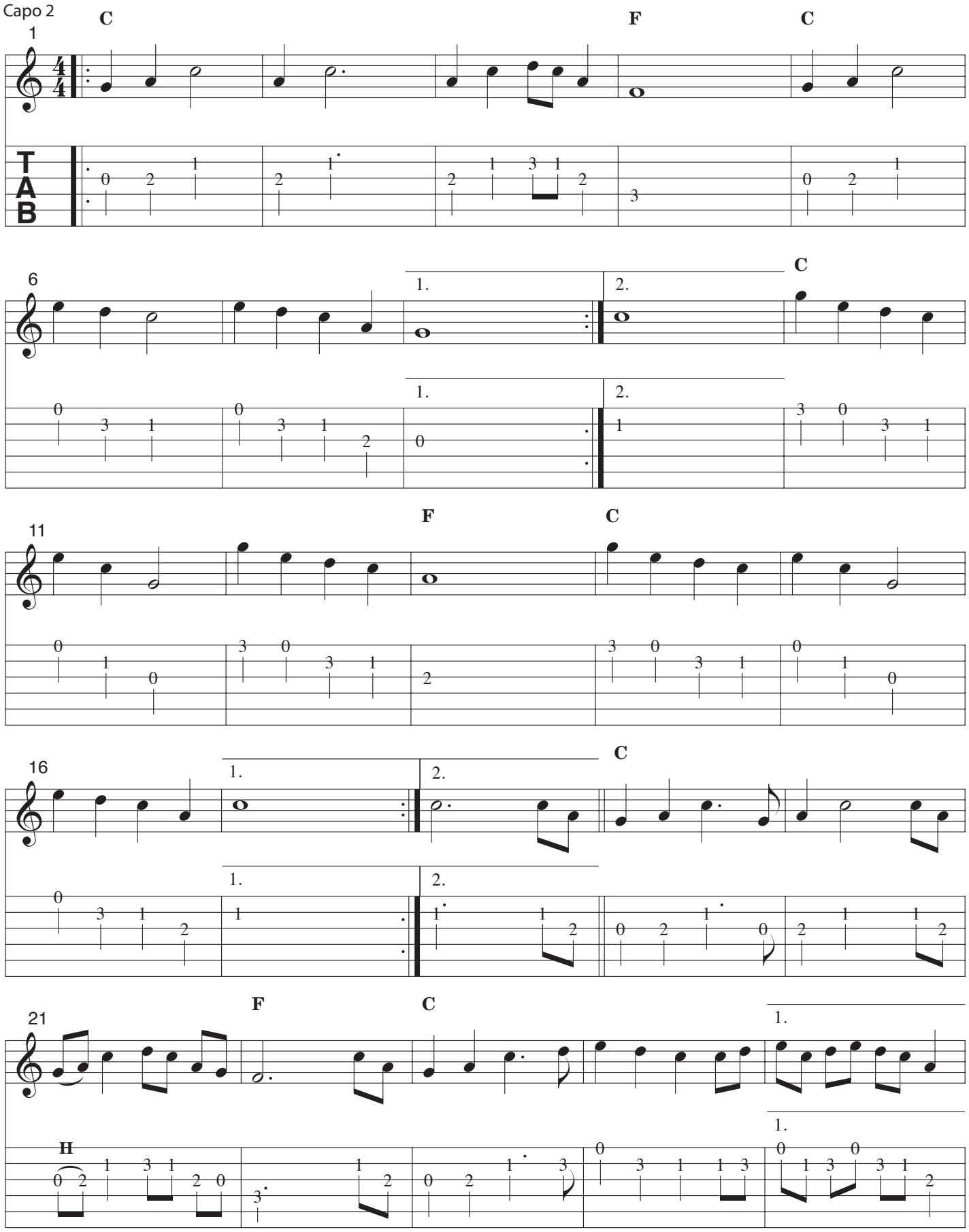
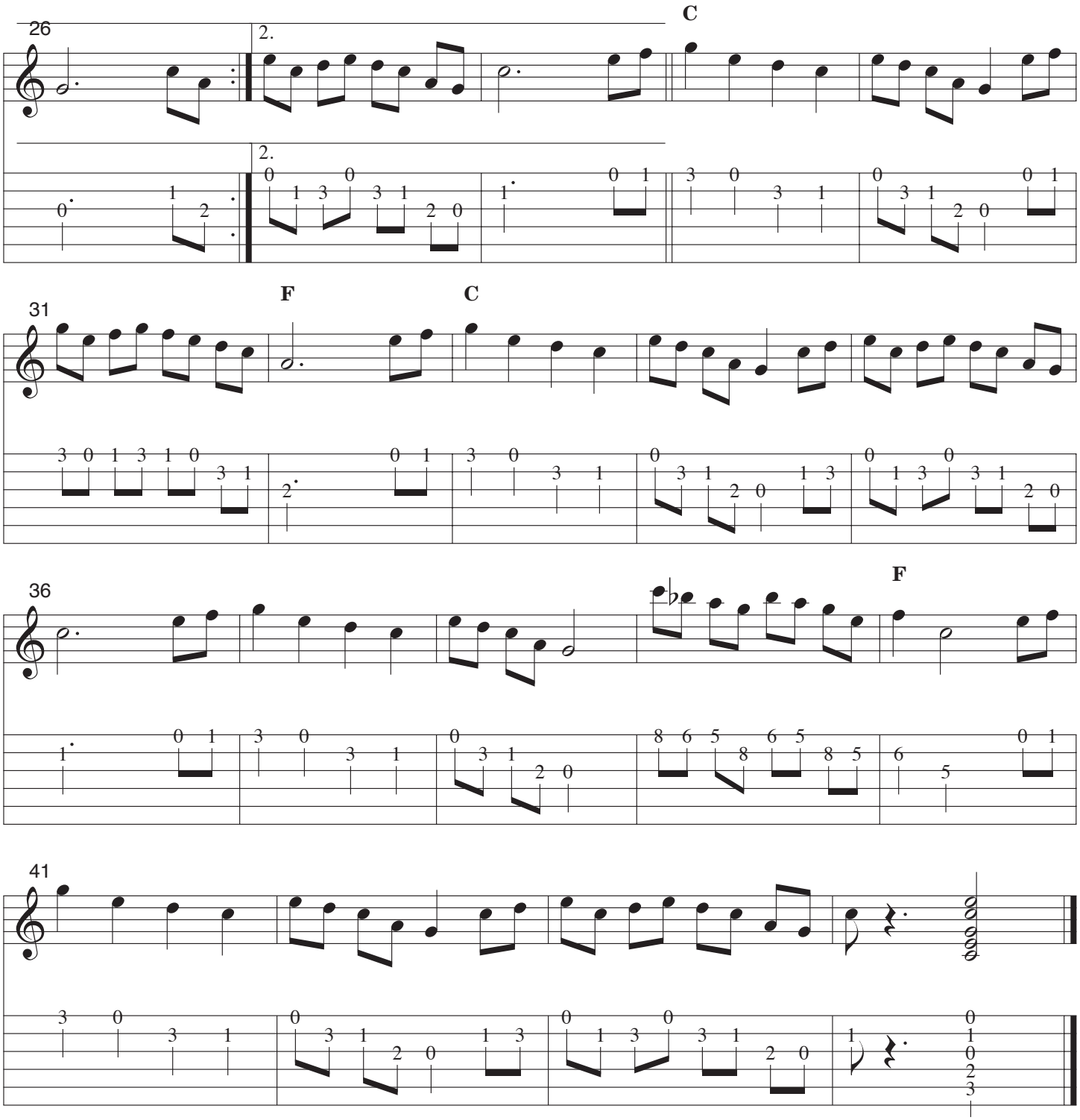
Arranged by Rick Williams

Alabama Jubilee (con't)

Alabama Jubilee (con't)

Davis - Miller - May

The long awaited CD from Brad Davis, Dan Miller & Tim May
"Doves, Crows & Buzzards" is now available from FGM Records

Call 800-413-8296
or visit www.flatpickingmercantile.com

Audio CD
Track 12

Angeline the Baker

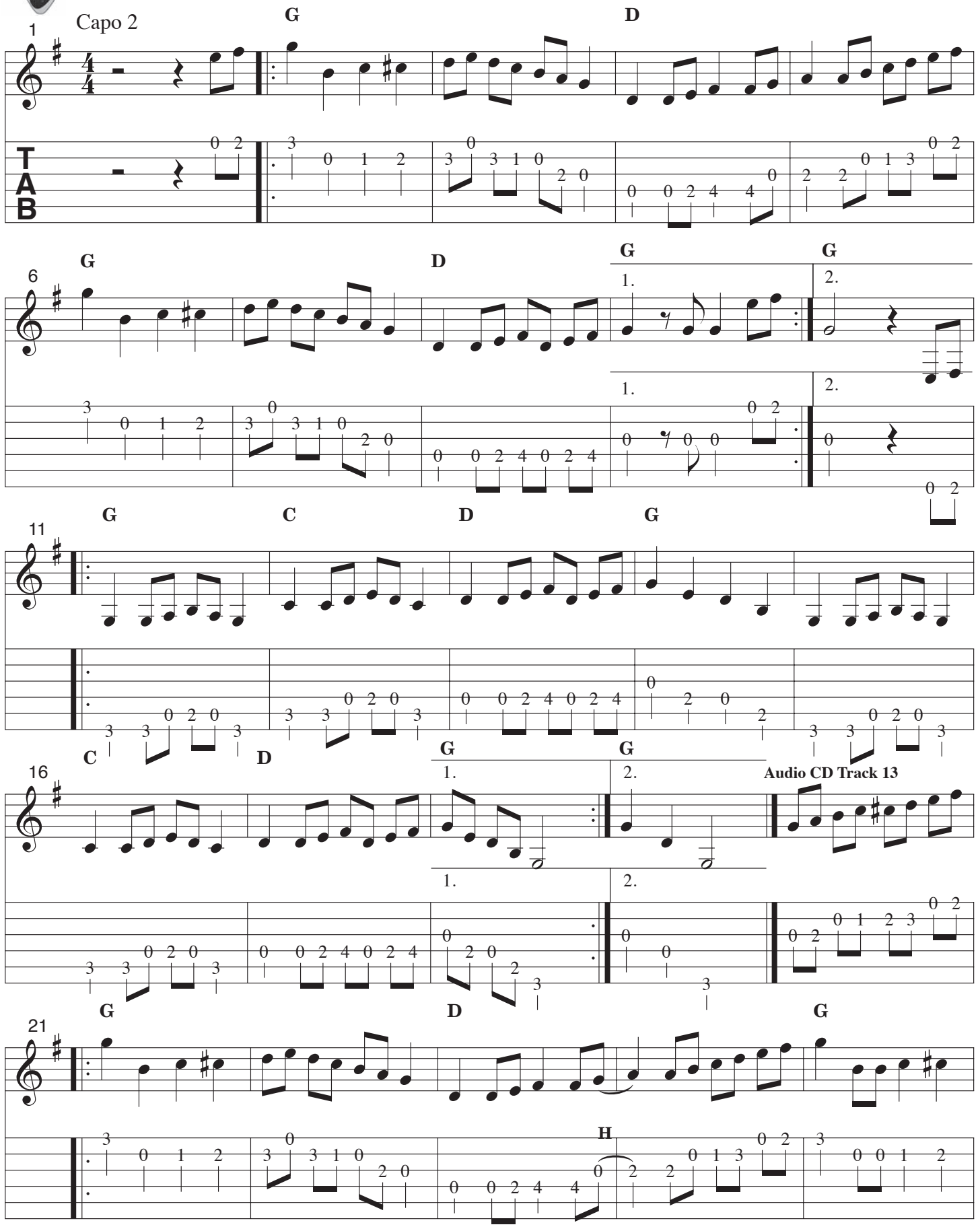
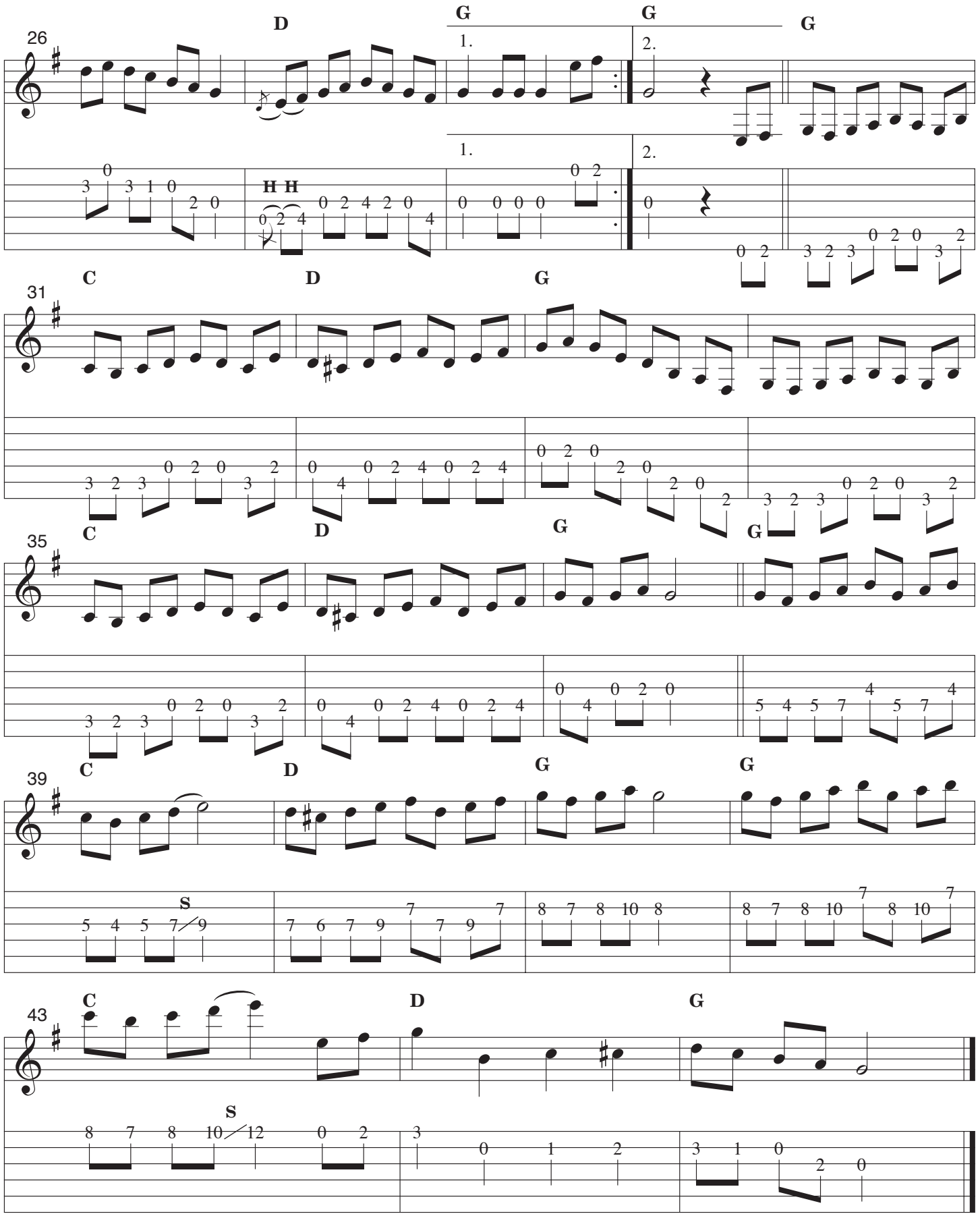
Arranged by Eric Lambert

Angeline the Baker (con't)

New! Mark Cosgrove: Unencumbered

National Flatpicking Guitar Champion Mark Cosgrove's New CD is his most diverse project yet. There is something for everyone here! It is flatpicking at its best!

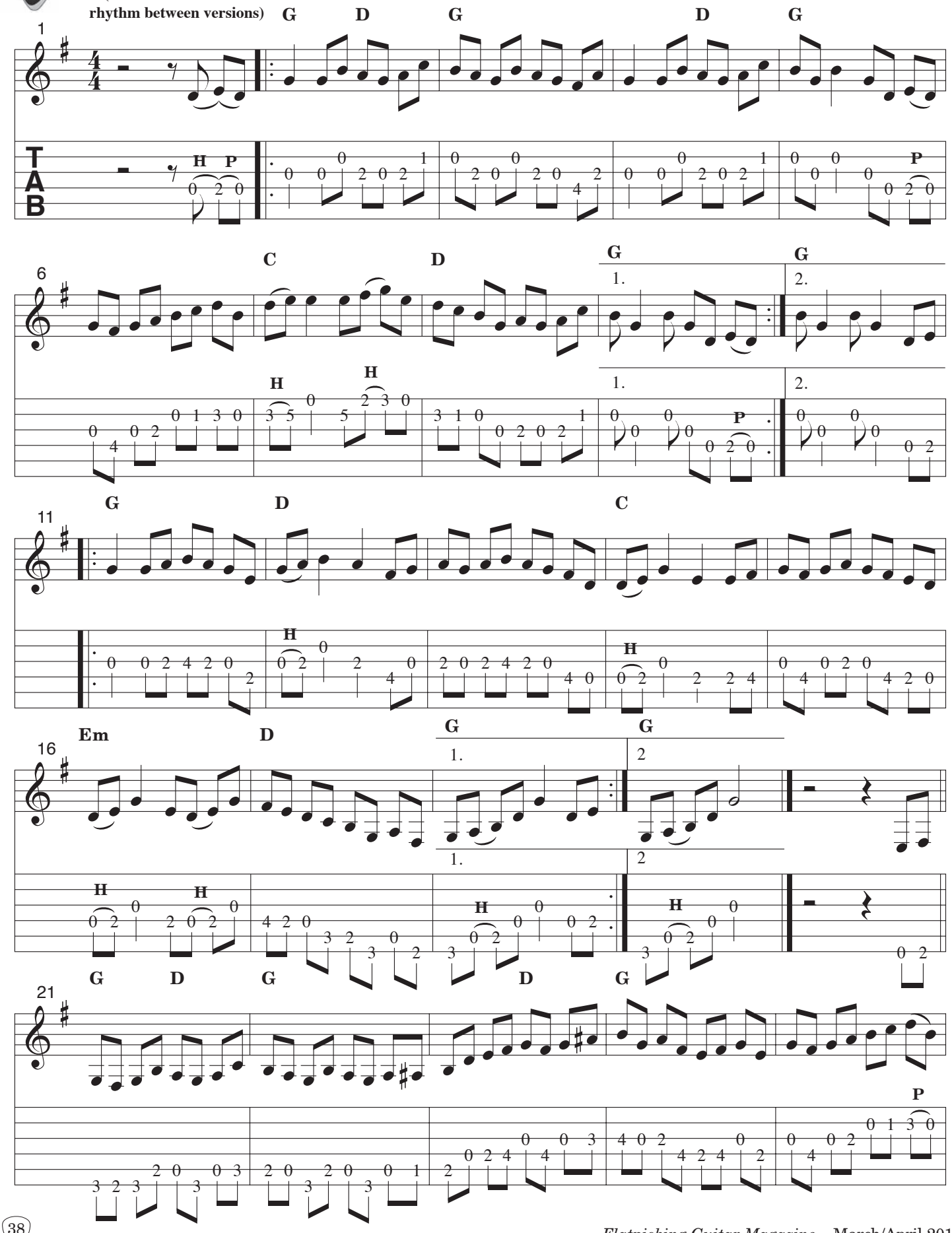
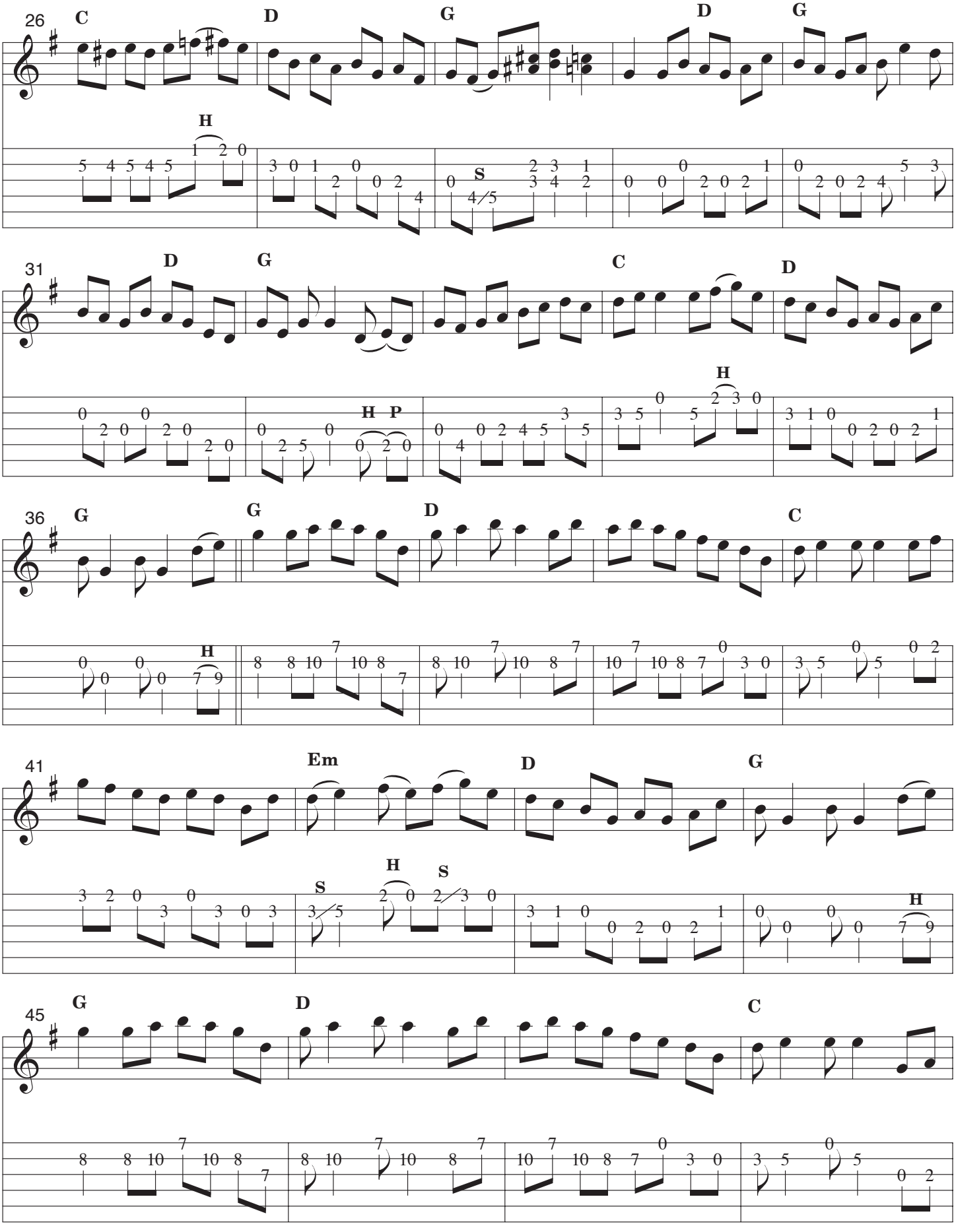
Call 800-413-8296

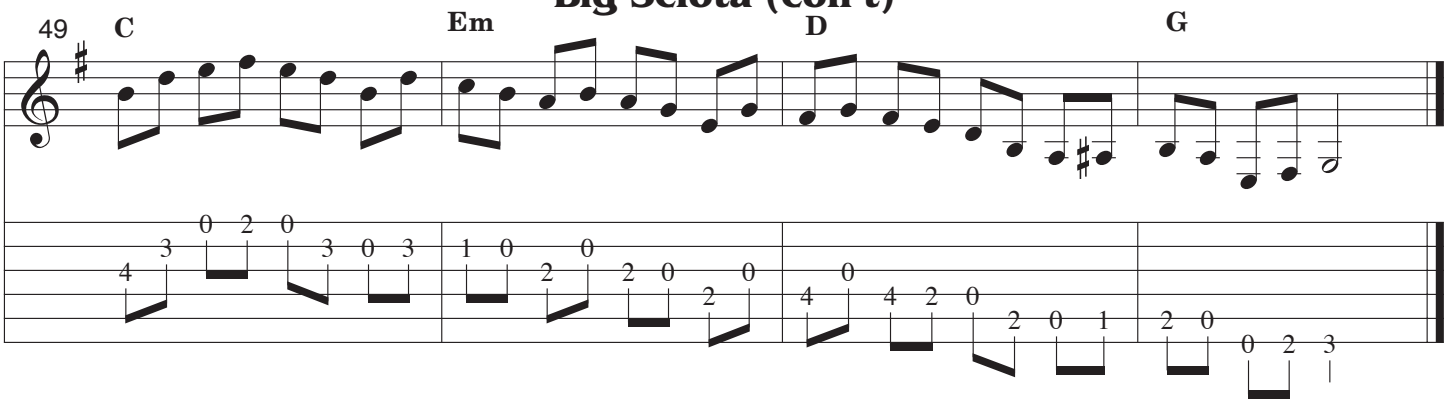
Audio CD
Track 13 (starts on measure 20)
Track 14 (simple version only)

Big Sandy River

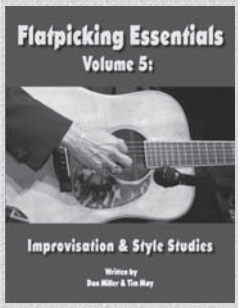
Arranged by Mike Gurzi

Big Sandy River (con't)

Audio CD
Tracks 15 & 16
(Audio tracks include
rhythm between versions)

Big Sciota

Arranged by Dan Geib

Big Sciota (con't)

Big Sciota (con't)

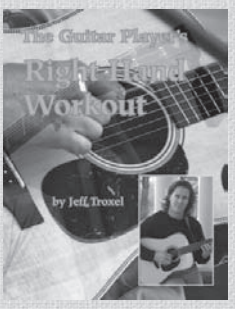


Check it out at www.flatpickingmercantile.com

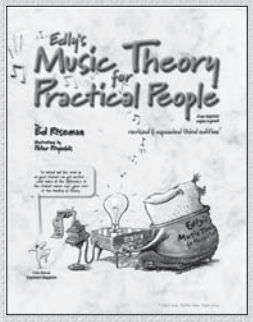


Flatpicking Essentials, Volume 5

Flatpicking Essentials, Volume 6



Right Hand Workout



Music Theory

MASS STREET MUSIC
LAWRENCE KS
www.massstreetmusic.com

A world of fine instruments *at your fingertips*

(800) 747 - 9980

If you only had three wishes... what would they be?

Each made expressly for... CF Martin® Custom Shop
mandolin bros.® Ltd.
629 Forest Ave. · Staten Island, NY 10310
718-981-8585 · mandolin@mandoweb.com
mandoweb.com

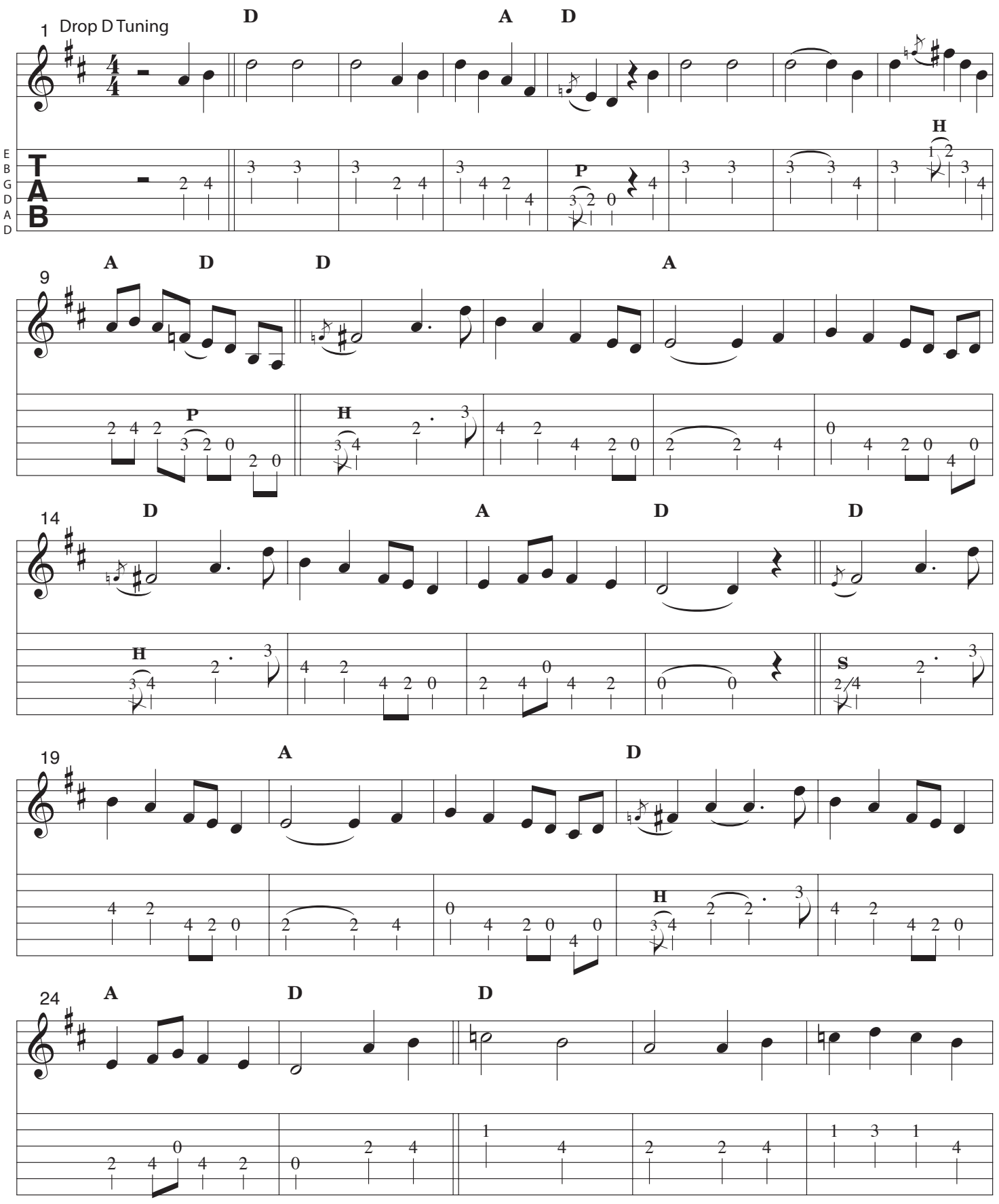
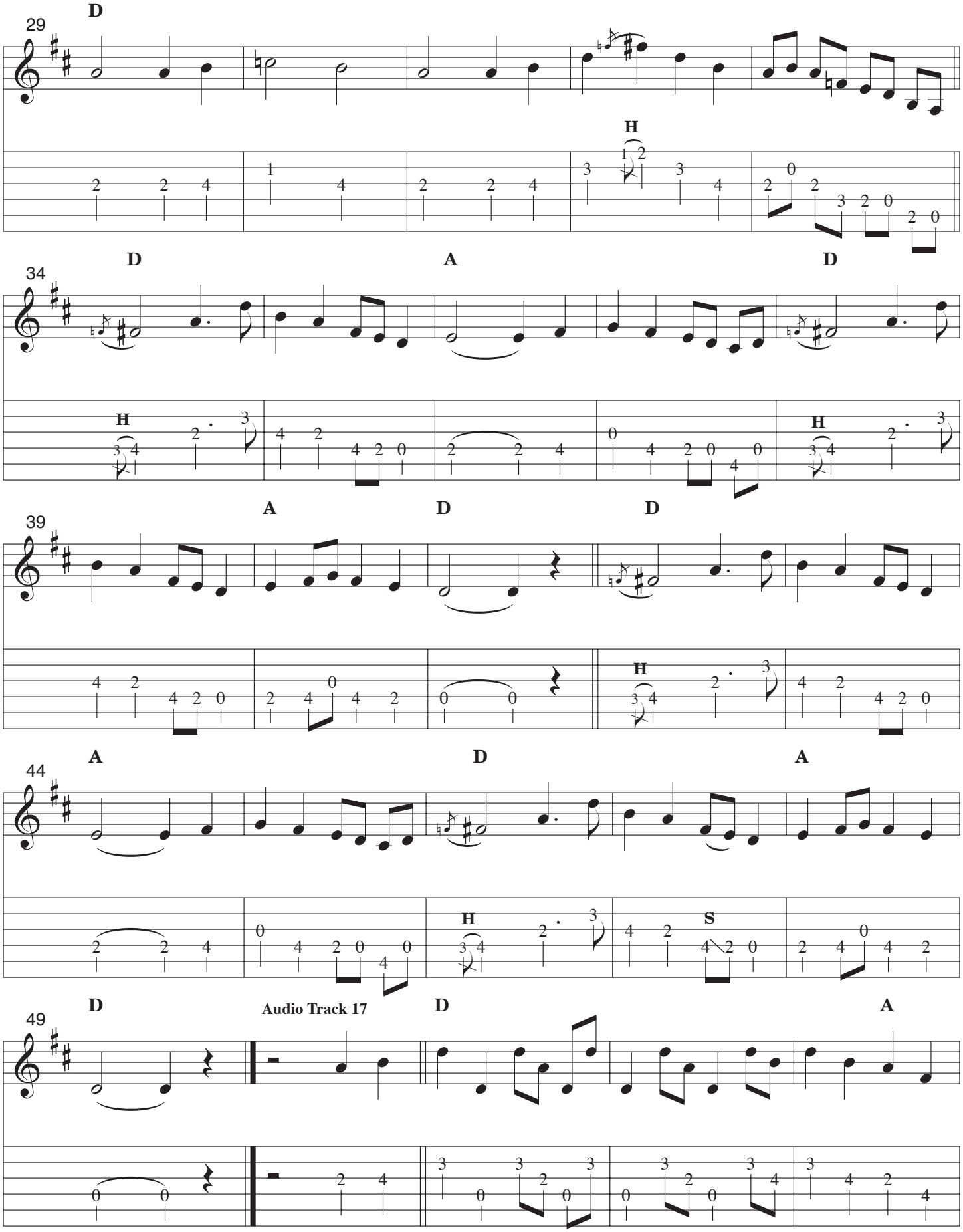
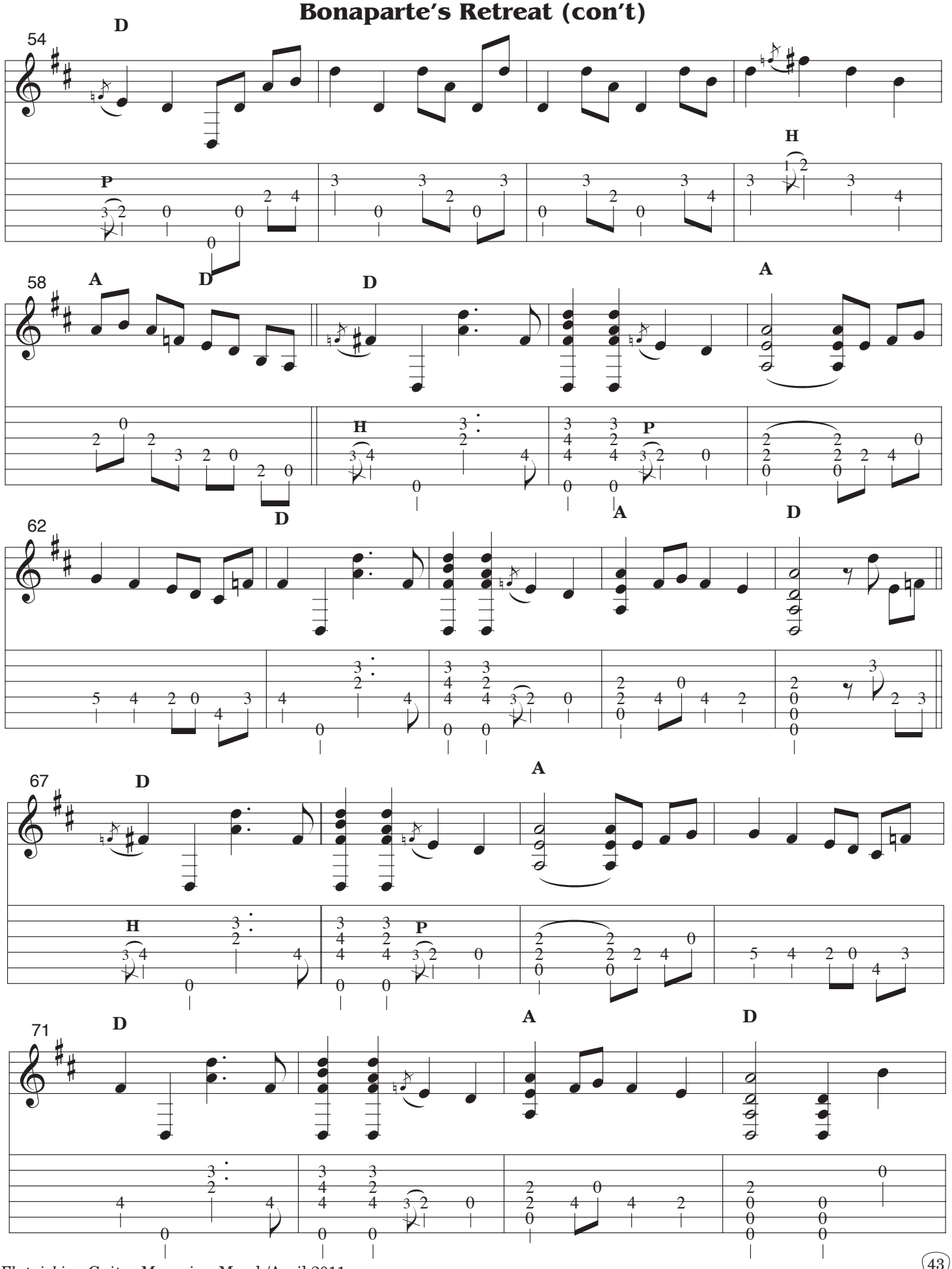
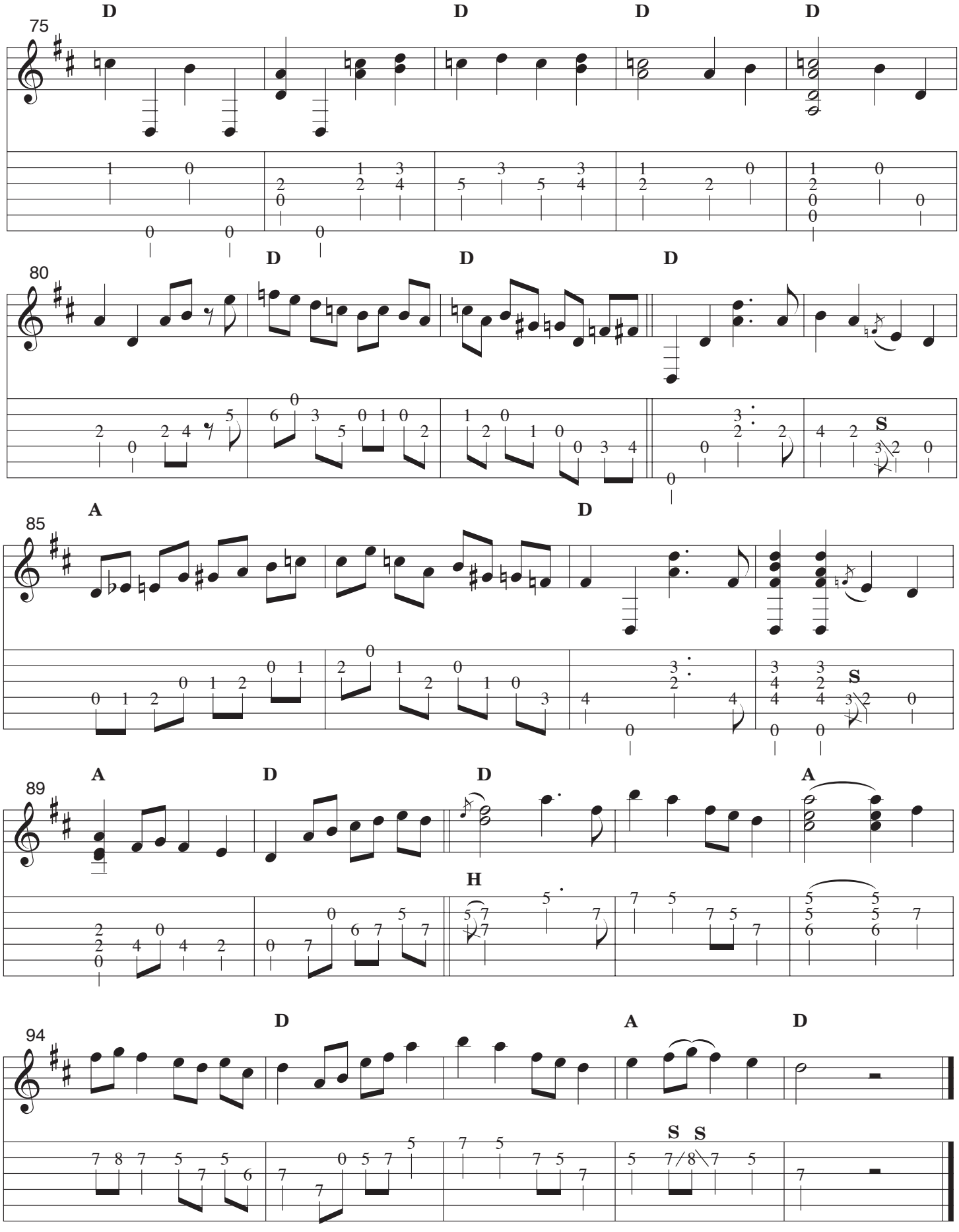
Orrin Star's
Bluegrass Rhythm Guitar
Workshop

A Hand's-On Guide

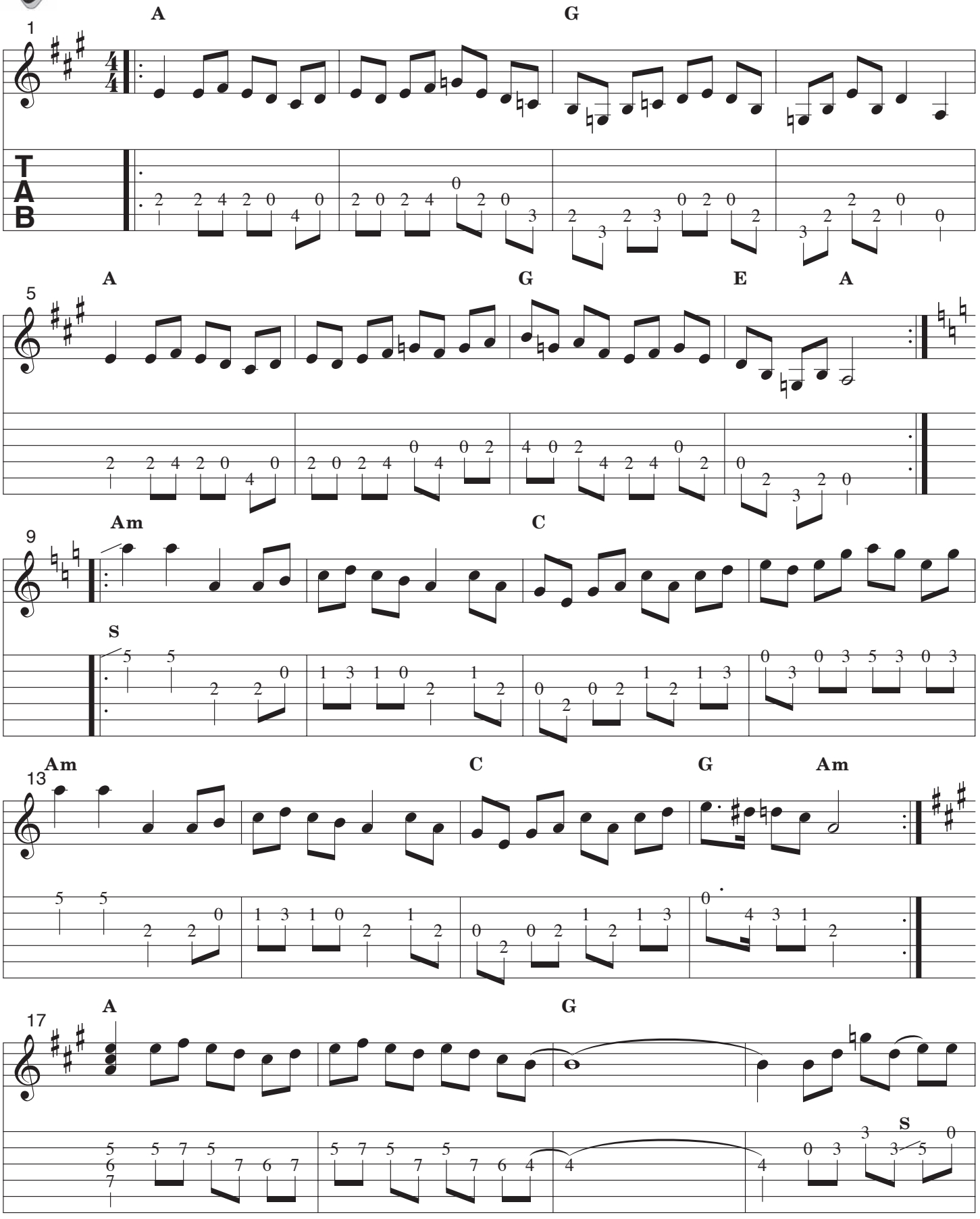
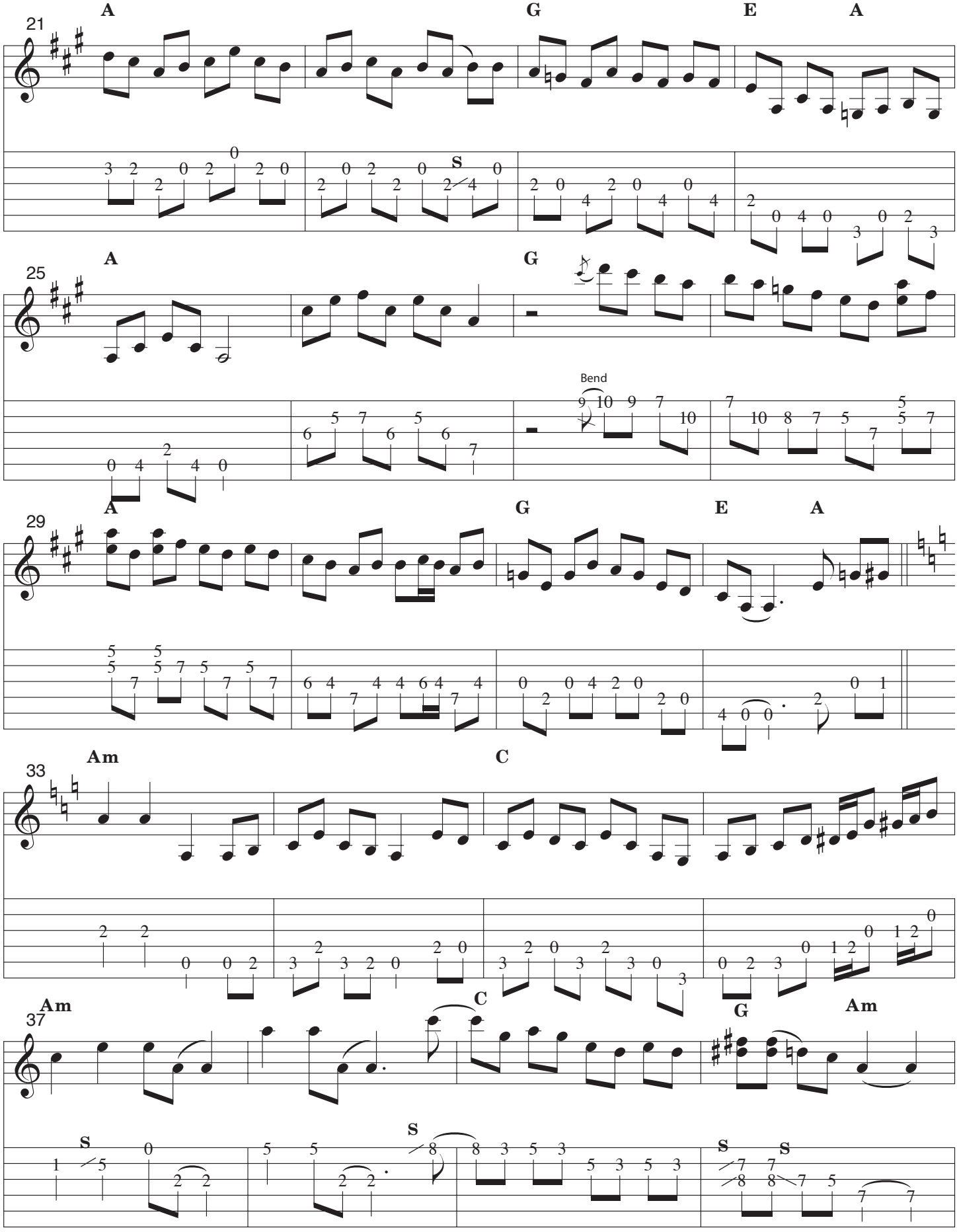
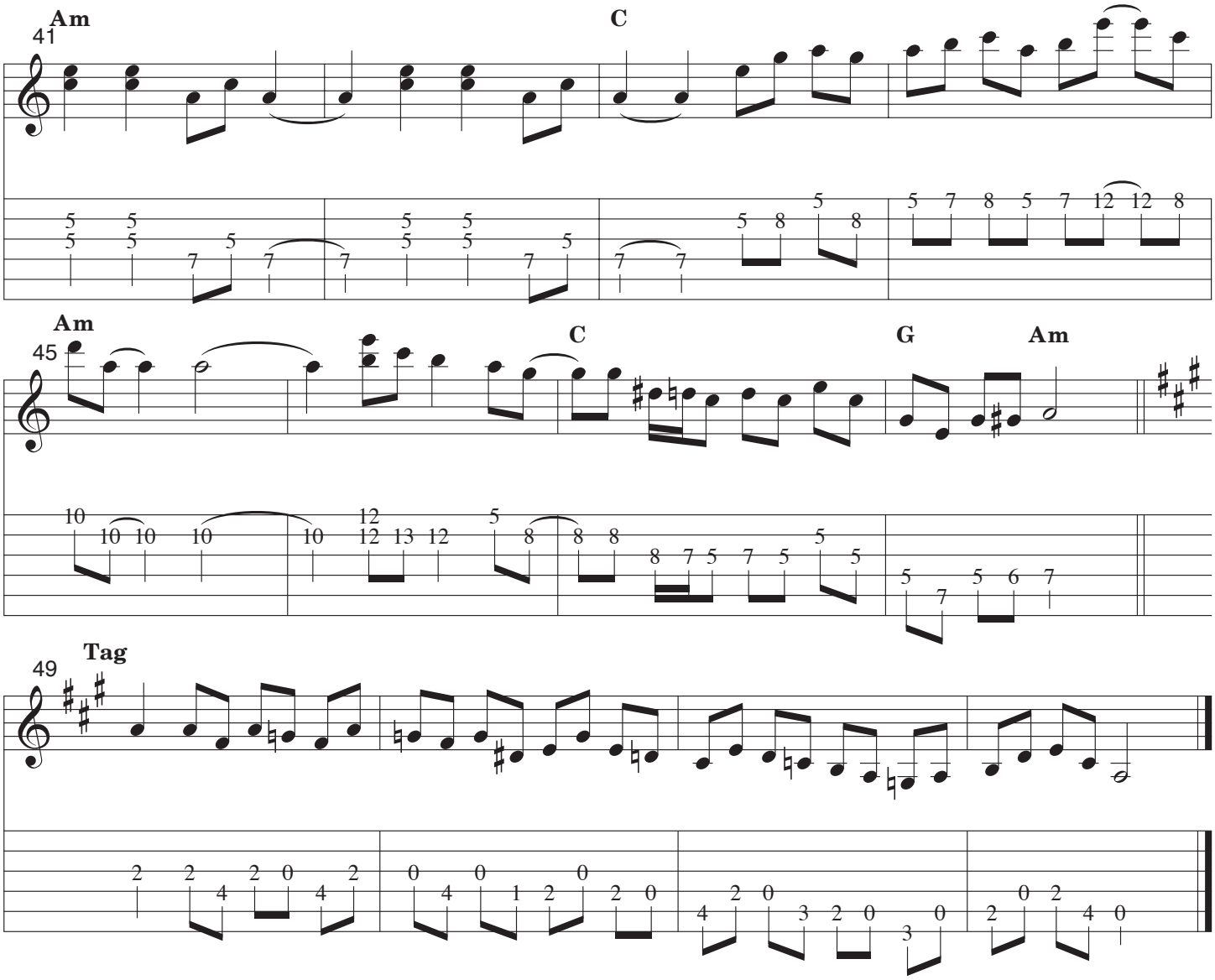
Become A Better Rhythm Player. Take Orrin Star's Workshop In The Comfort of Your Home. Call 800-413-8296 to Order

Audio CD
Track 17 second variation
Track 18 simple version

Bonaparte's Retreat

Arranged by Dale Adkins
Transcribed by Josh Adkins

Bonaparte's Retreat (con't)

Bonaparte's Retreat (con't)

Bonaparte's Retreat (con't)

Audio CD
Track 19

Cattle in the Cane

Arranged by Avril Smith

Cattle in the Cane (con't)

Cattle in the Cane (con't)

Fiddle Tune Practice Tracks
For All Instruments
12 Fiddle Tune Practice Tracks Each Played at 4 Tempos
Practice your fiddle tune solos and improvisations along with a professional band at a tempo that is comfortable for you!

Fiddle Tune Practice Tracks

For All Instruments

Tune List Disc 1

1. Arkansas Traveler
2. Bill Cheatham
3. Billy in the Lowground
4. Blackberry Blossom
5. Cuckoo's Nest
6. Fisher's Hornpipe

Tune List Disc 2

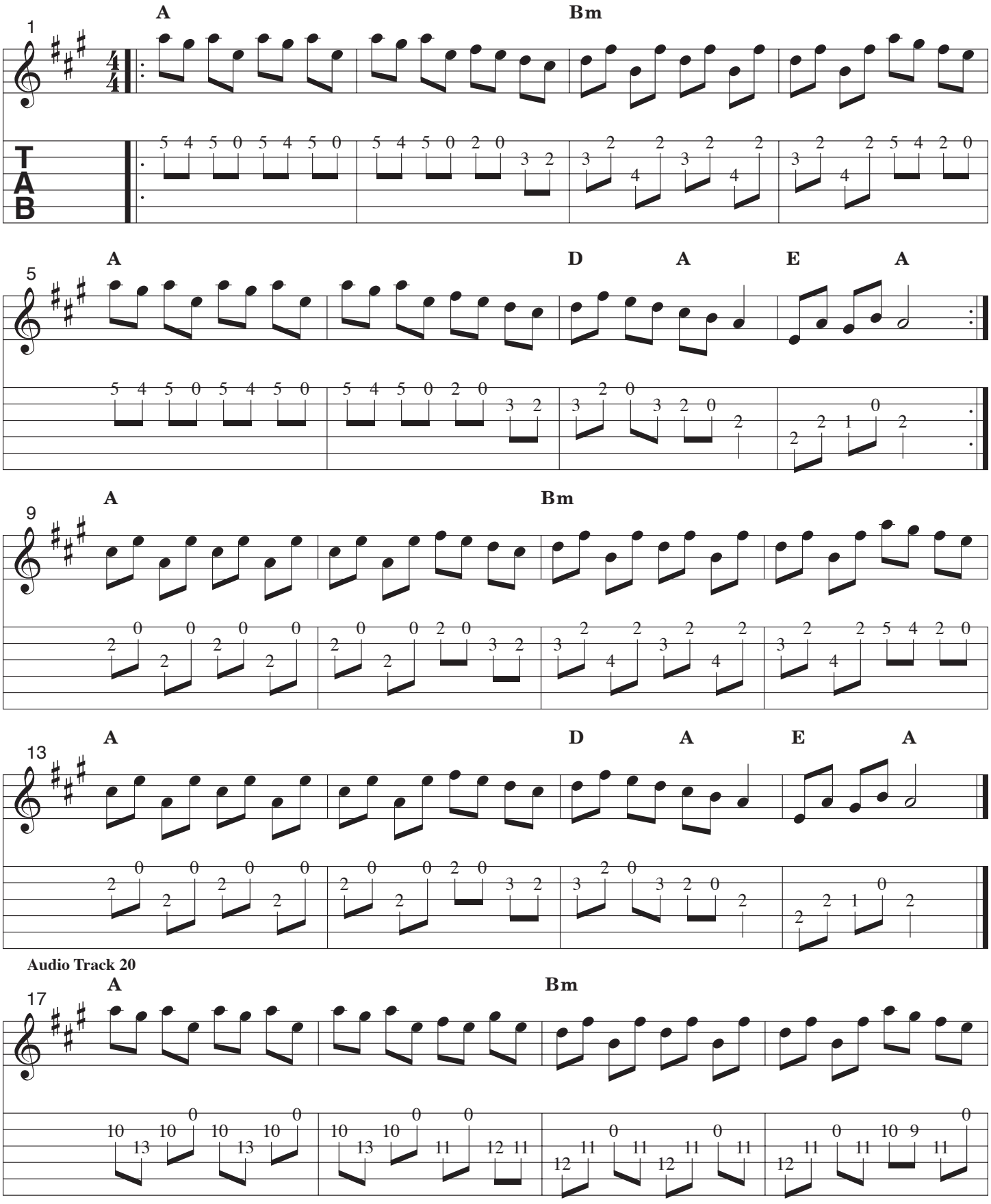
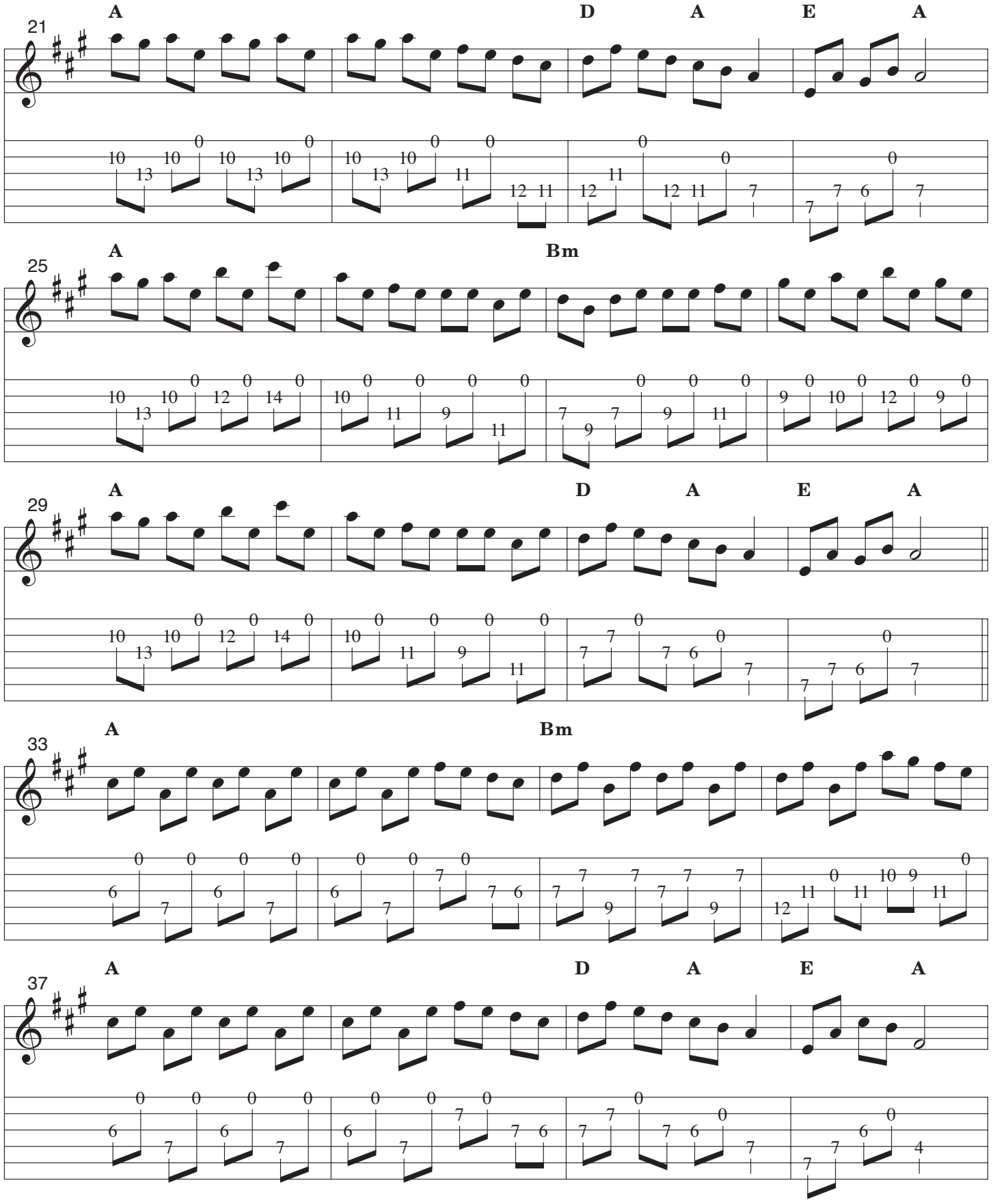
1. Old Joe Clark
2. Red-Haired Boy
3. St. Anne's Reel
4. Temperance Reel
5. Turkey in the Straw
6. Whiskey Before Breakfast

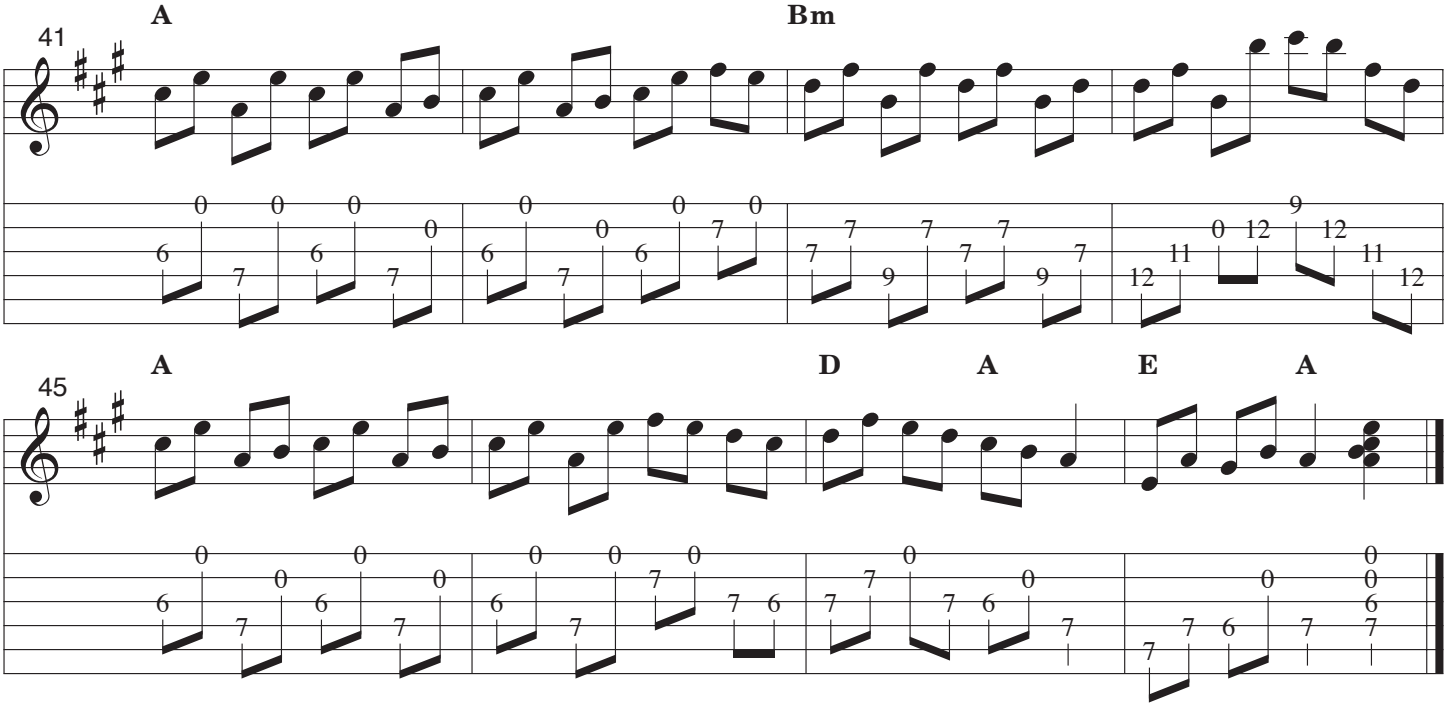
www.flatpickingmercantile.com

These tracks are designed to help you practice tunes and improve your speed at your own pace: four different tempos are provided. Playing in time at any speed is essential: the band on these tracks was recorded with a metronome as the "time keeper" so that you can effectively practice in metronomic time without the annoying click in your ear.

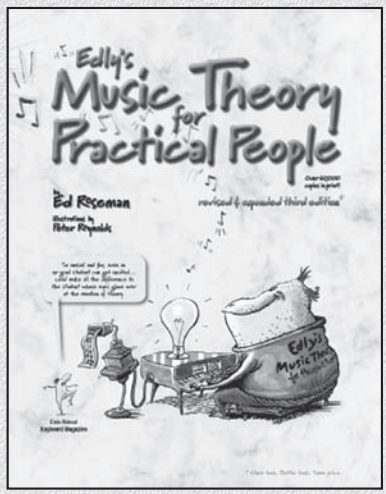
Audio CD
Track 20 (complex version)
Track 21 (simple version)

Devil's Dream

Arranged by Doug Yeomans

Devil's Dream (con't)

Devil's Dream (con't)



Music Theory For Practical People



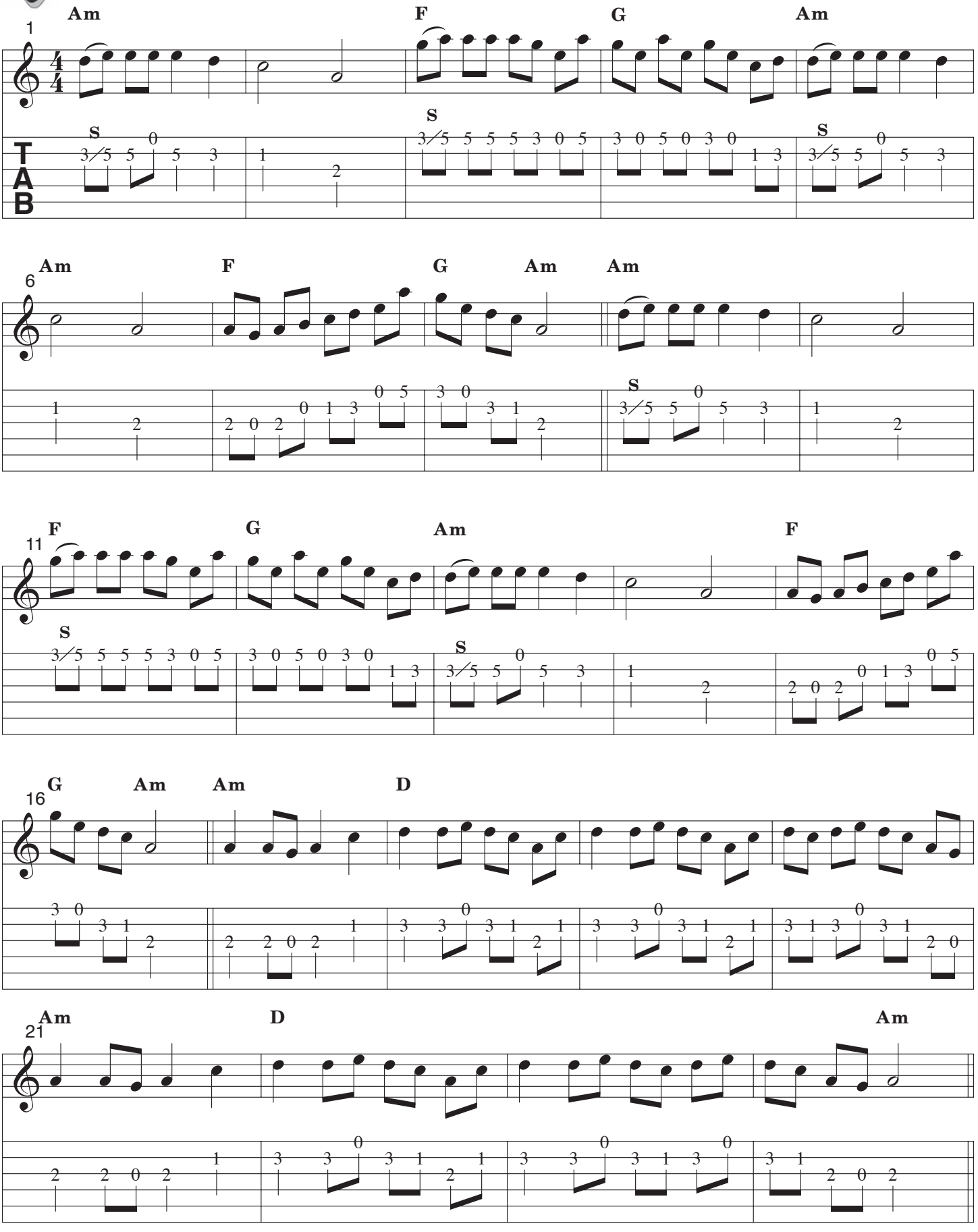
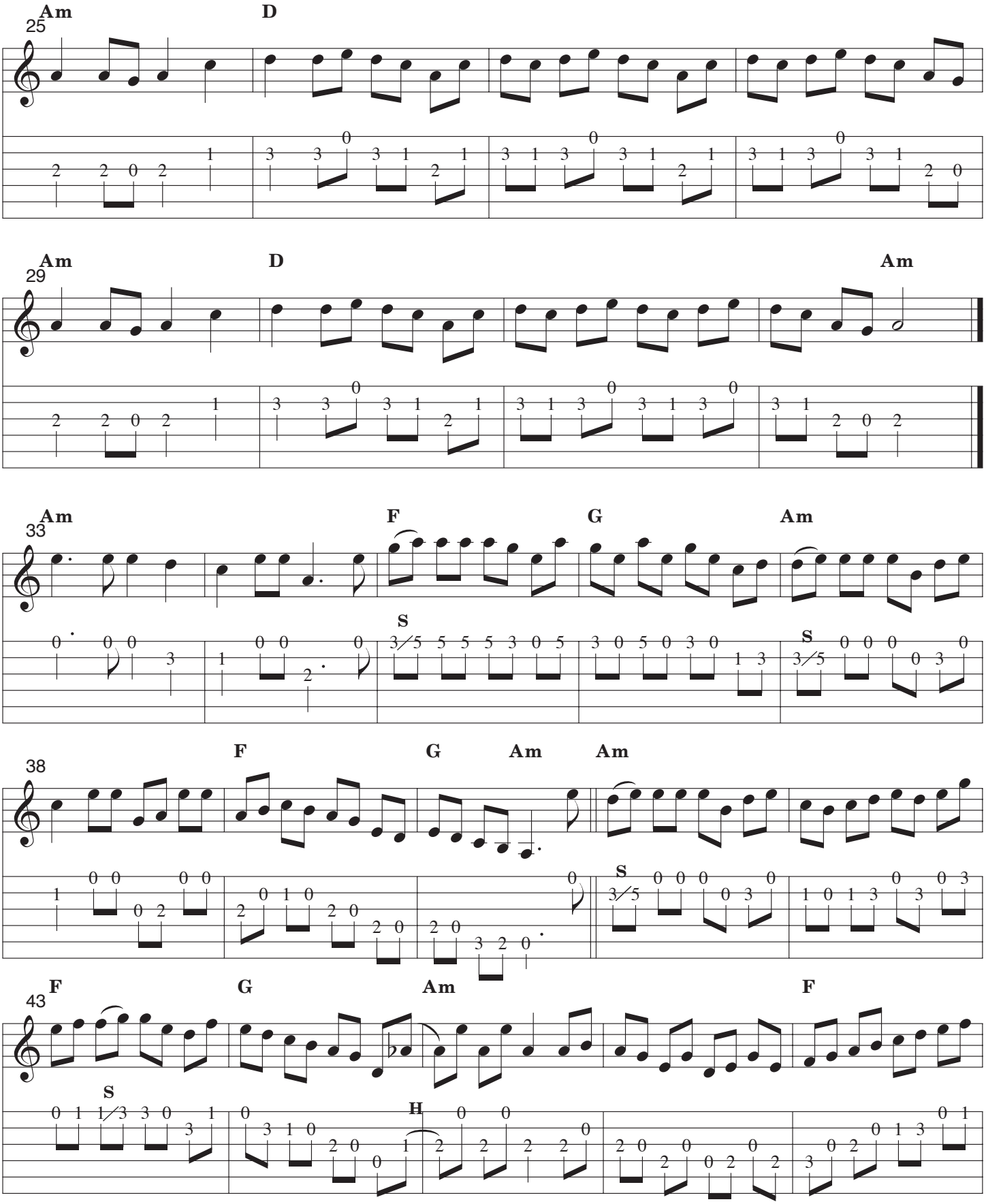
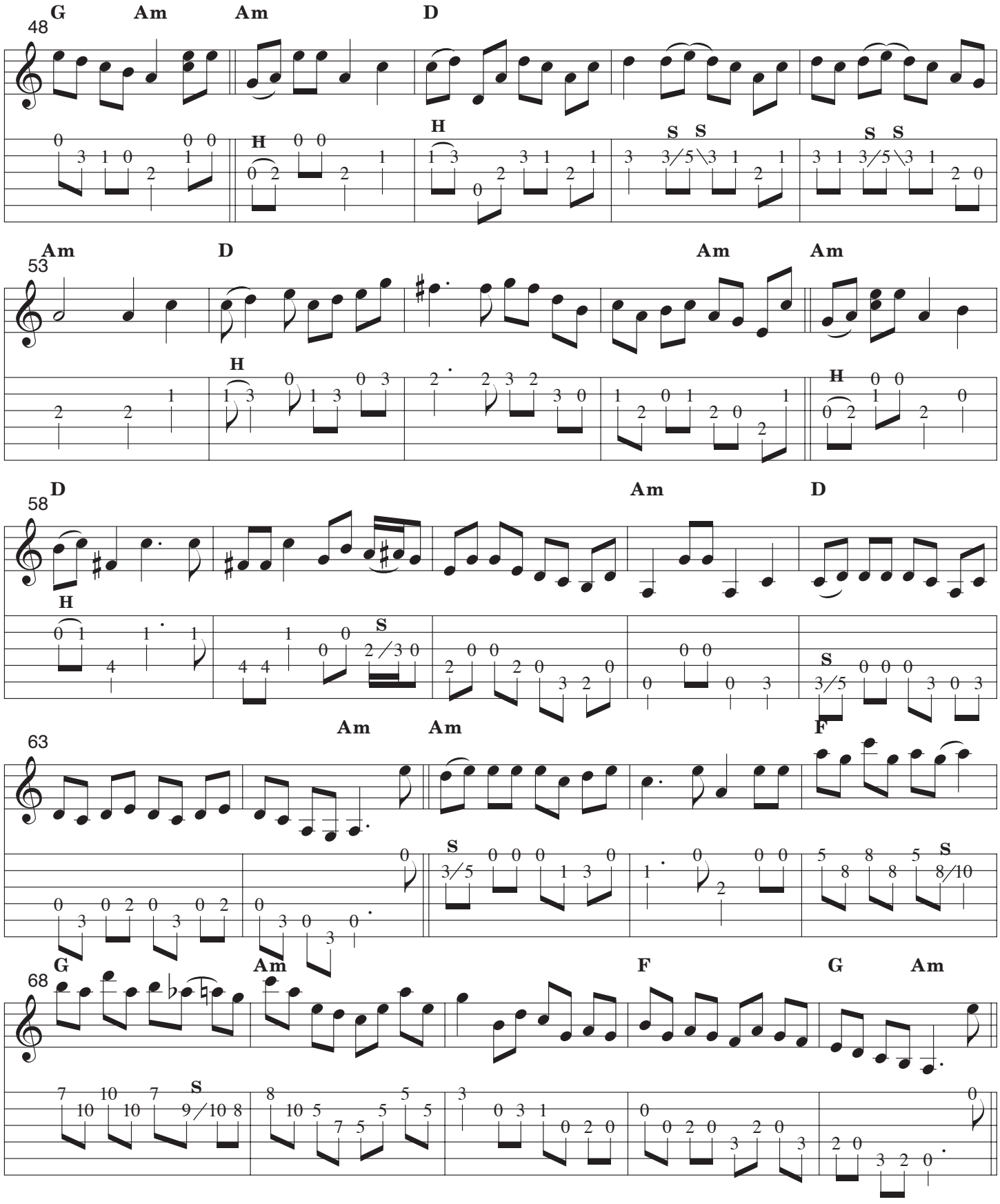
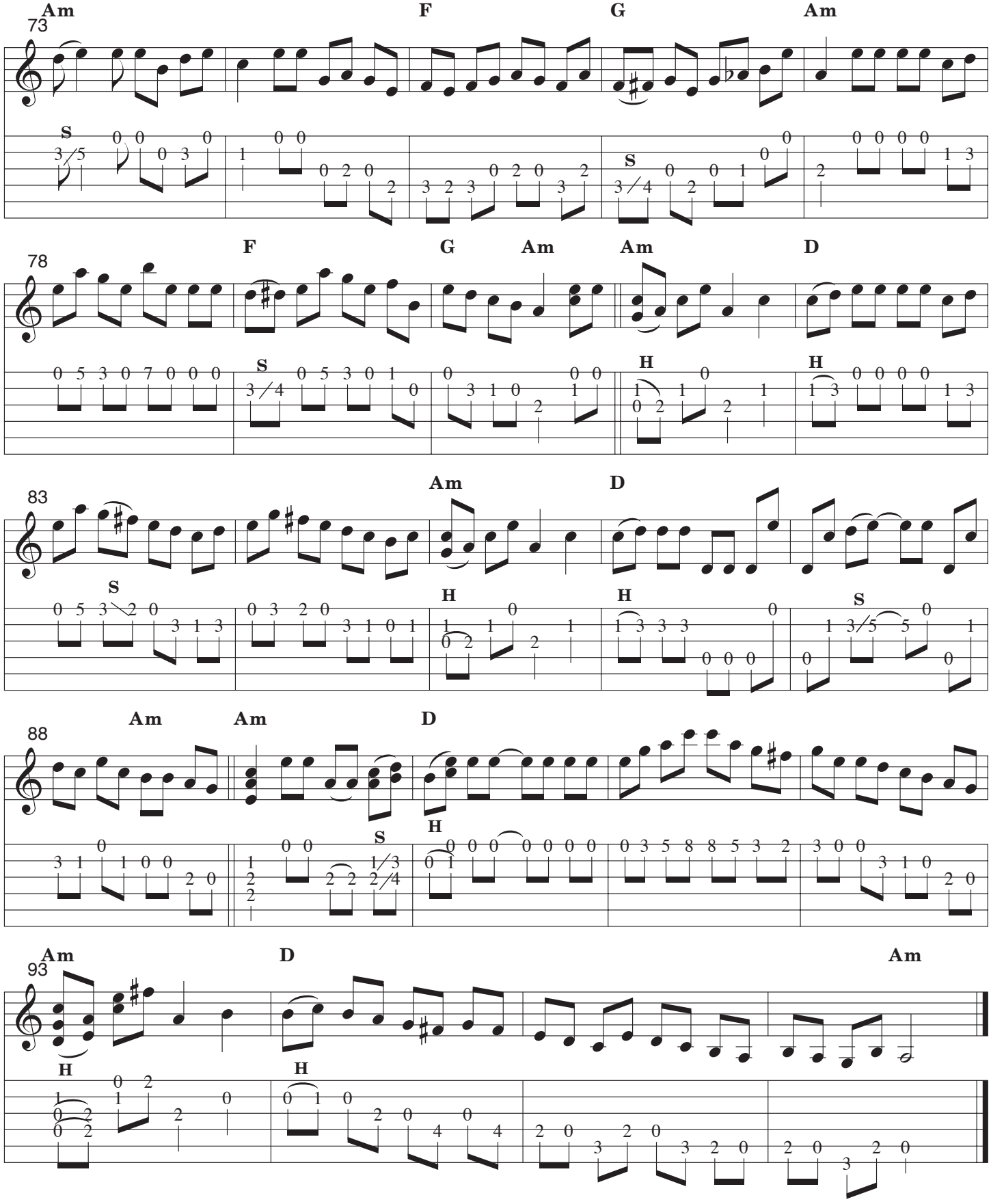
Who said that music theory books had to be boring?

A Great Read Regardless of Your Current Level of Music Theory Knowledge

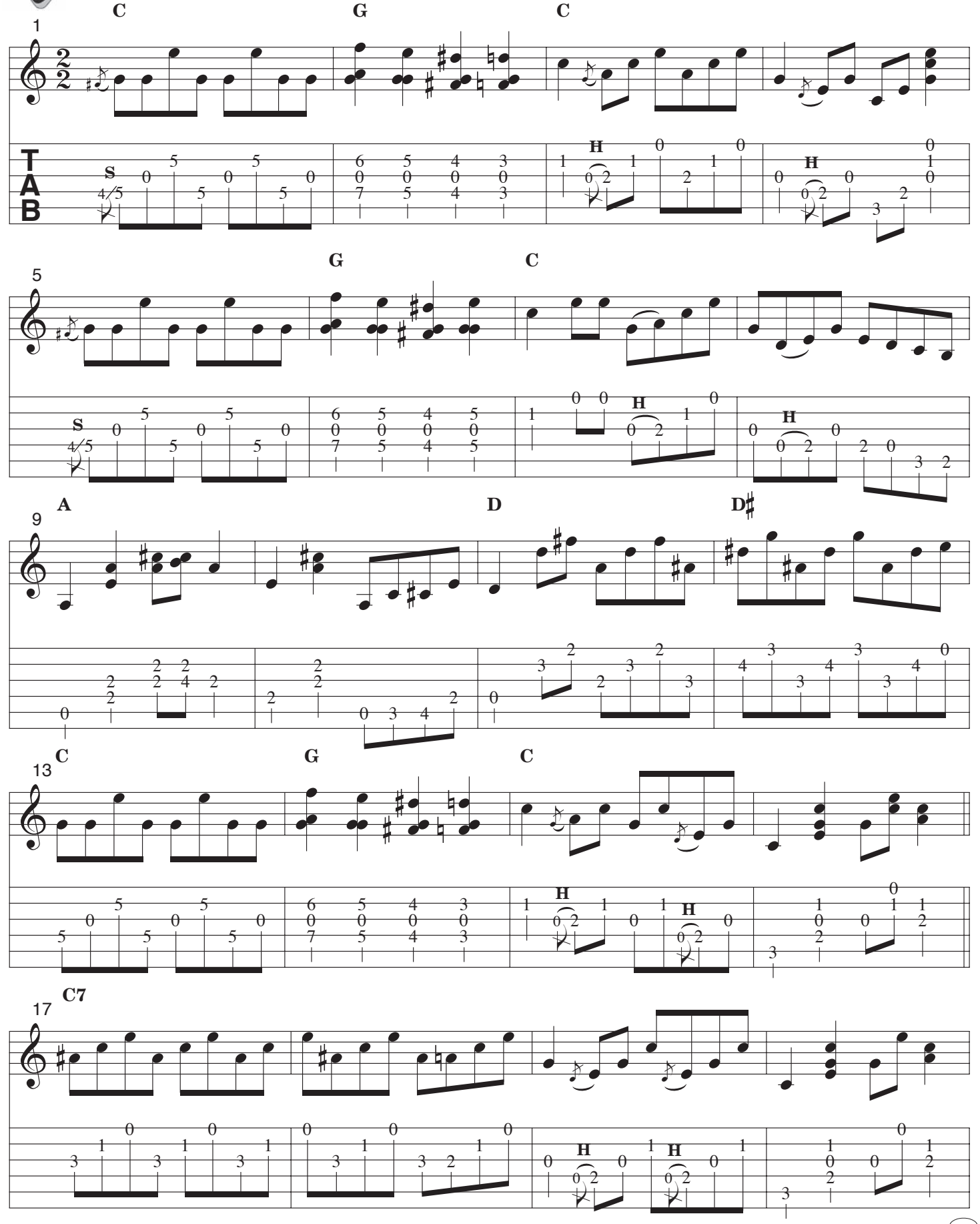
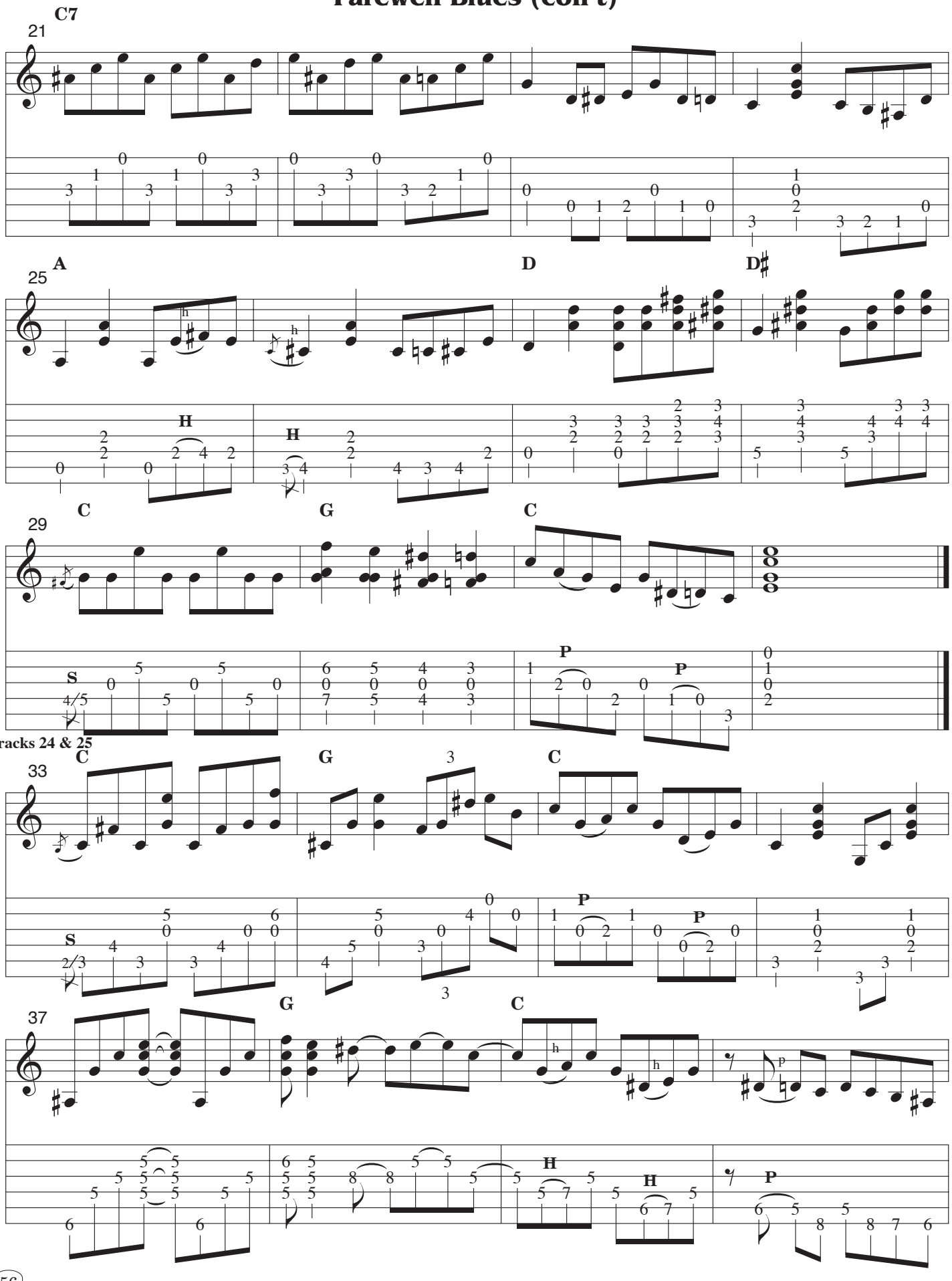
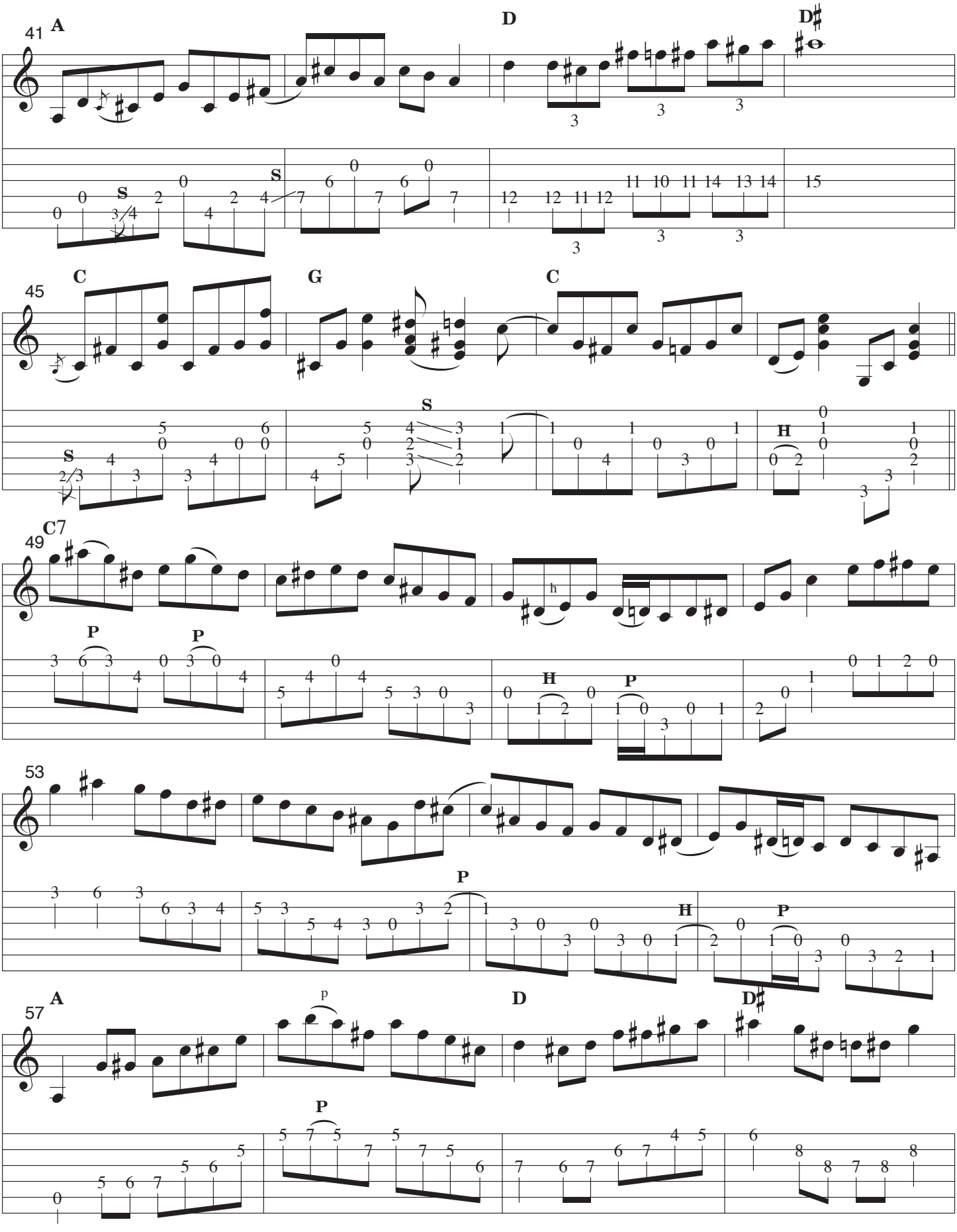
Call 800-413-8296
flatpickingmercantile.com

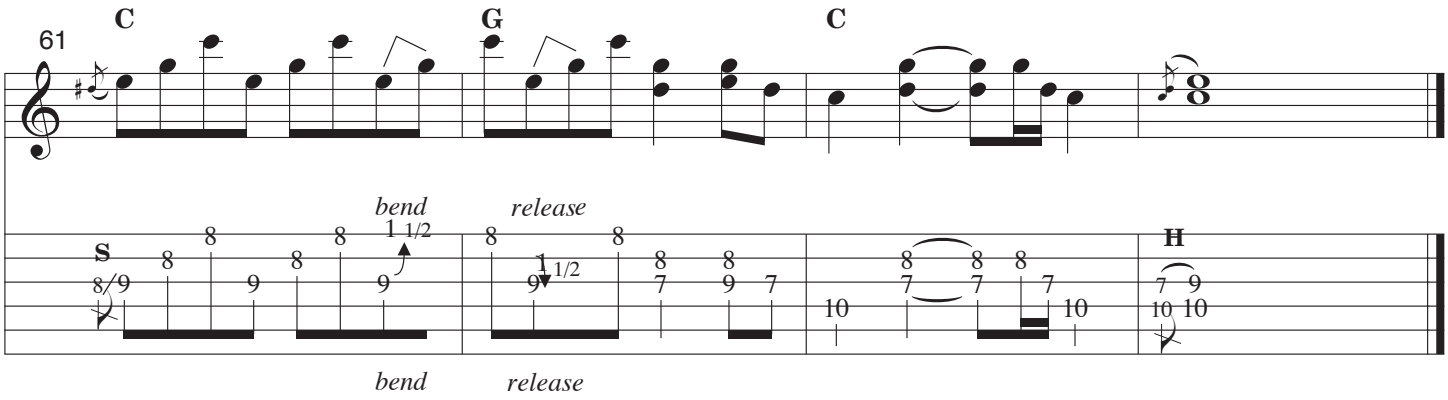
Audio CD
Track 22 (simple version)
Track 23 (complex version)

Elzic's Farewell

Arranged by Tim May

Elzic's Farewell (con't)

Elzic's Farewell (con't)

Elzic's Farewell (con't)

Audio CD
Tracks 24 & 25 (complex version)
Tracks 22 & 23 (simple version)

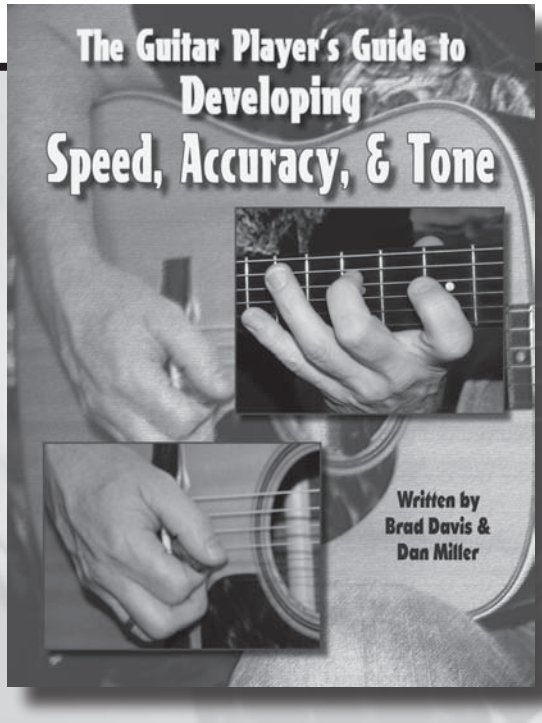
Farewell Blues

Arranged by Molly Tuttle

Farewell Blues (con't)

Farewell Blues (con't)

Farewell Blues (con't)



Maro Kawabata: Sunset Drive

Fantastic Guitar Work from
Maro Kawabata and Wyatt Rice
Call 800-413-8296
www.flatpickingmercantile.com



The Guitar Player's Guide to Developing Speed, Accuracy, & Tone

by Brad Davis & Dan Miller

Learn How To Improve:

- **Right and Left Hand Mechanics**
- **Right and Left Hand Efficiency**
- **Volume, Speed, & Tone**
- **Note Accuracy and Clarity**
- **Overall Smoothness and Fluidity**

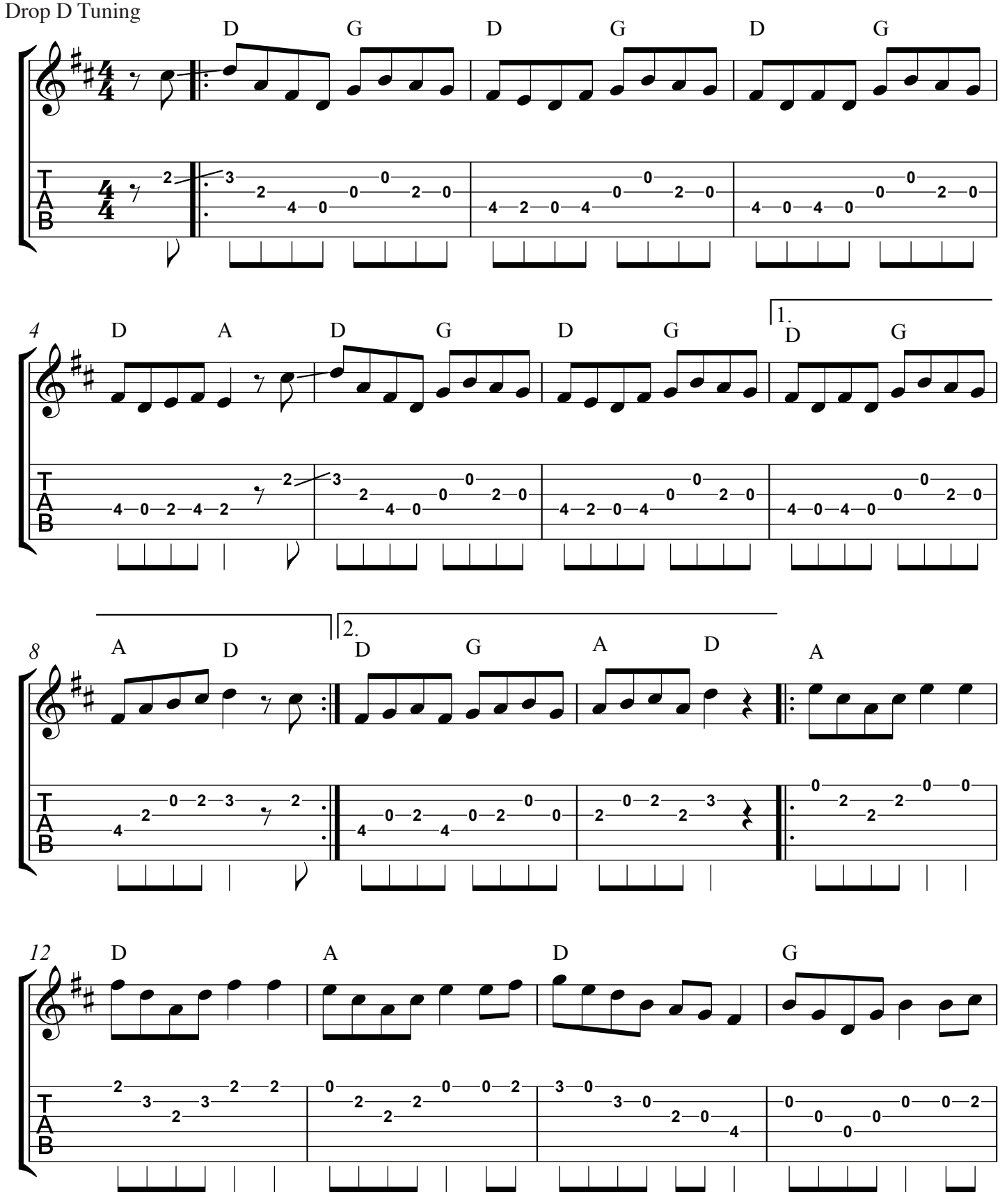
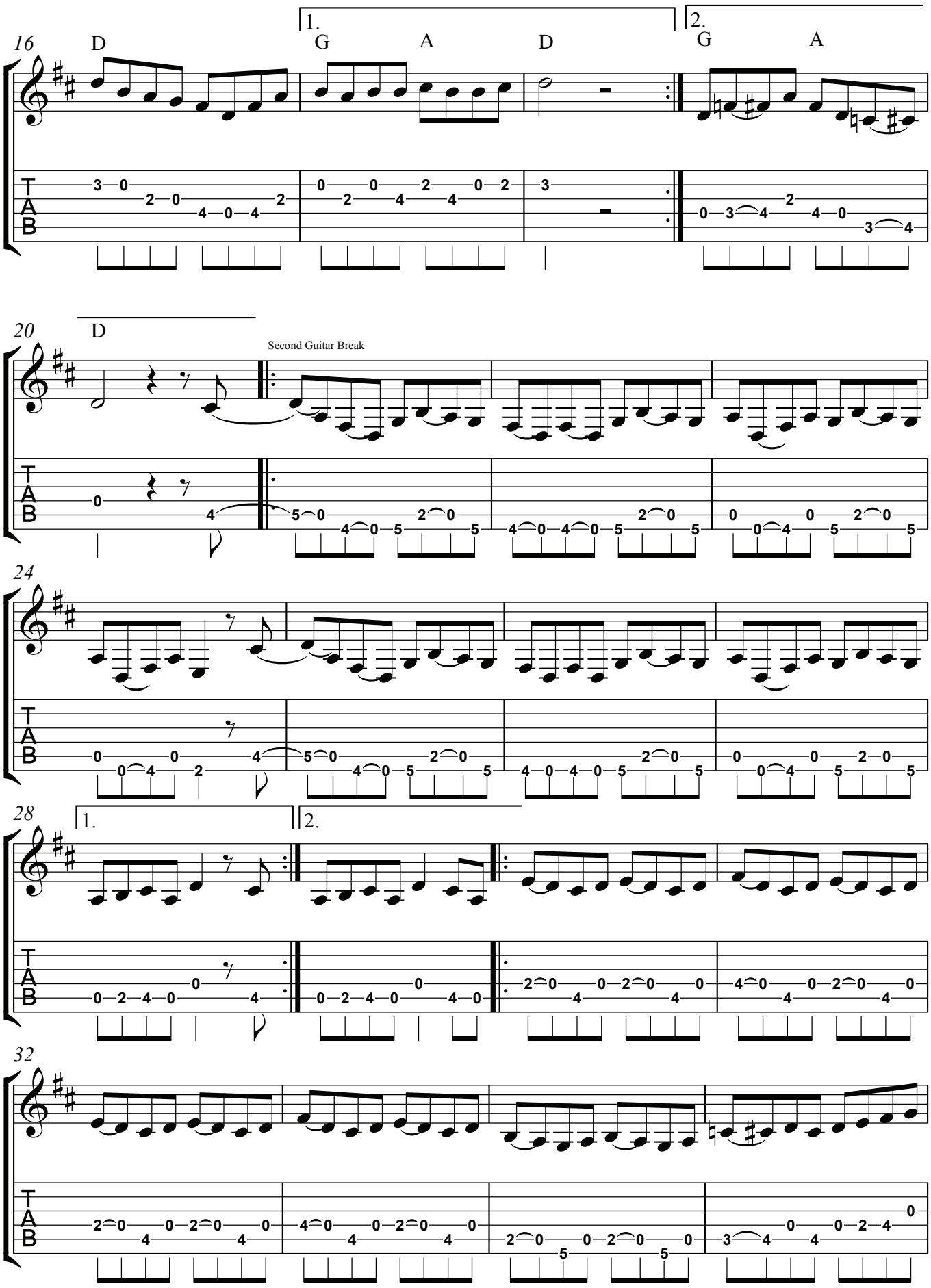
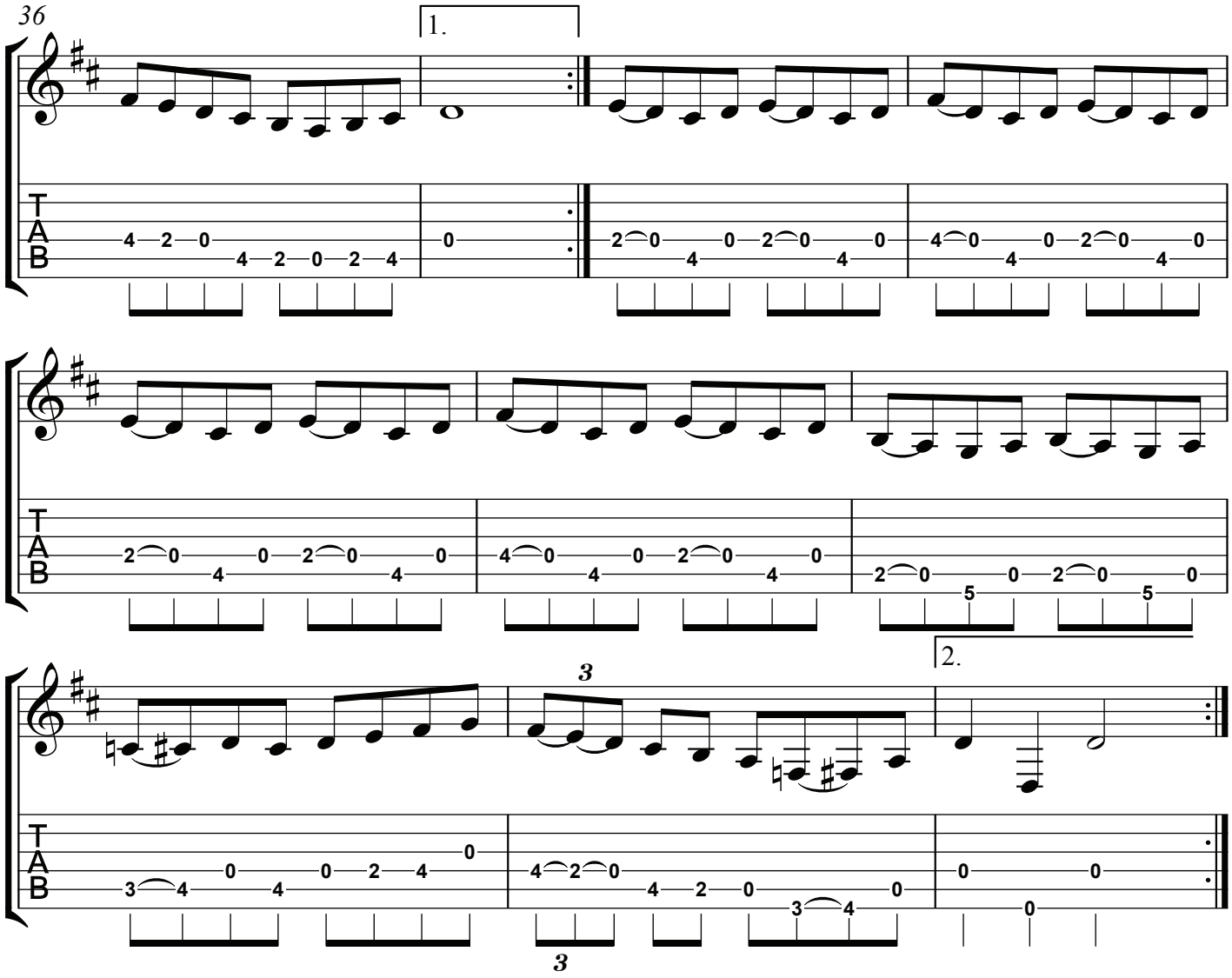
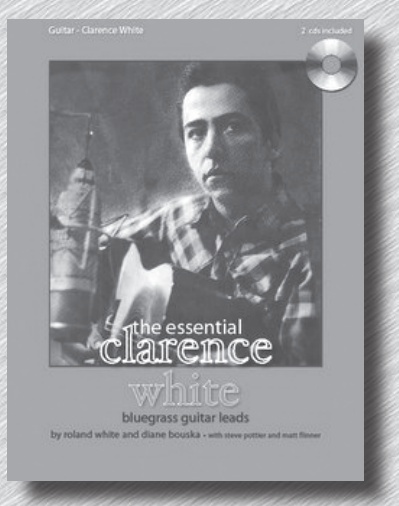
In this new book (with accompanying audio CD), by Brad Davis & Dan Miller, the authors have designed a step-by-step program that will help you improve your right and left hand mechanics and efficiency, increase your volume and speed, allow your notes to ring out more accurately with clarity and rich tone, and improve the overall smoothness and fluidity of your solos. This program is designed to help players of all levels. Even though he is a seasons professional, Brad Davis uses the exercises that are presented in this book to warm up for all of his shows and studio sessions and he has taught this method to his private students and workshops attendees (beginner to advanced) with tremendous results. Available in spiral bound hardcopy or as a digital download.

flatpickingmercantile.com **flatpickdigital.com** **800-413-8296**

Audio CD
Track 28 (all versions fast)
Track 29 (all versions slow)

Fisher's Hornpipe

Arranged by Scott Fore

Drop D Tuning

Fisher's Hornpipe (con't)

Fisher's Hornpipe (con't)



The Essential Clarence White
Bluegrass Guitar Leads

by Roland White & Diane Bouska with Steve Pottier and Matt Flinner

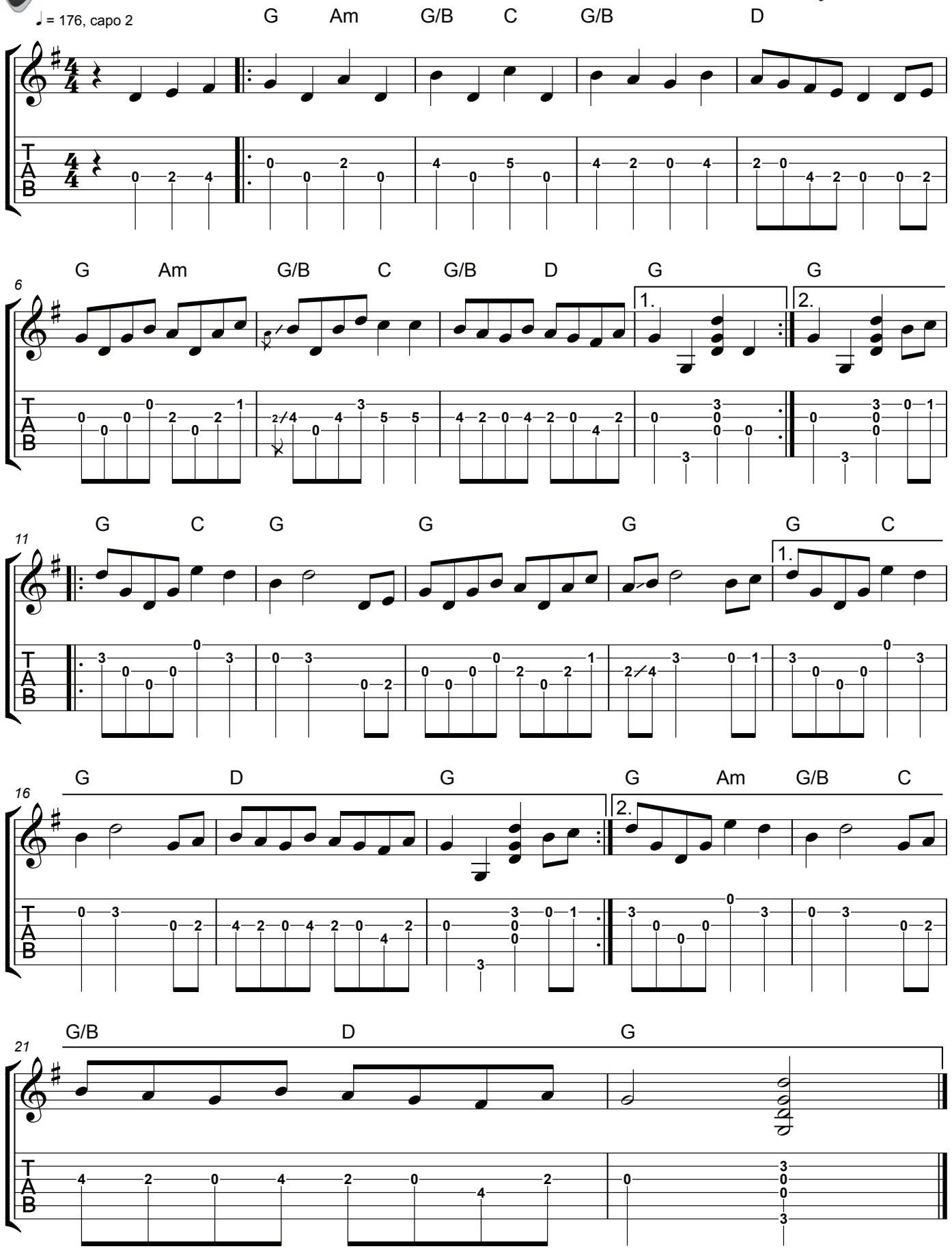
For fans of the legendary Clarence White, this is the ultimate book and CD package. The photo and biographical information are worth the price of this book alone. Not to mention detailed transcriptions for 14 Clarence White solos and 2 audio CDs. The best part of this book is the performance notes, practice suggestions, and examples that are provided with each tune. These detailed notes will help students understand the techniques that Clarence is using in each song. A lot of work was put into this project by Roland White, Diane Bouska, Steve Pottier, and Matt Flinner. It is the best Clarence White resource available!

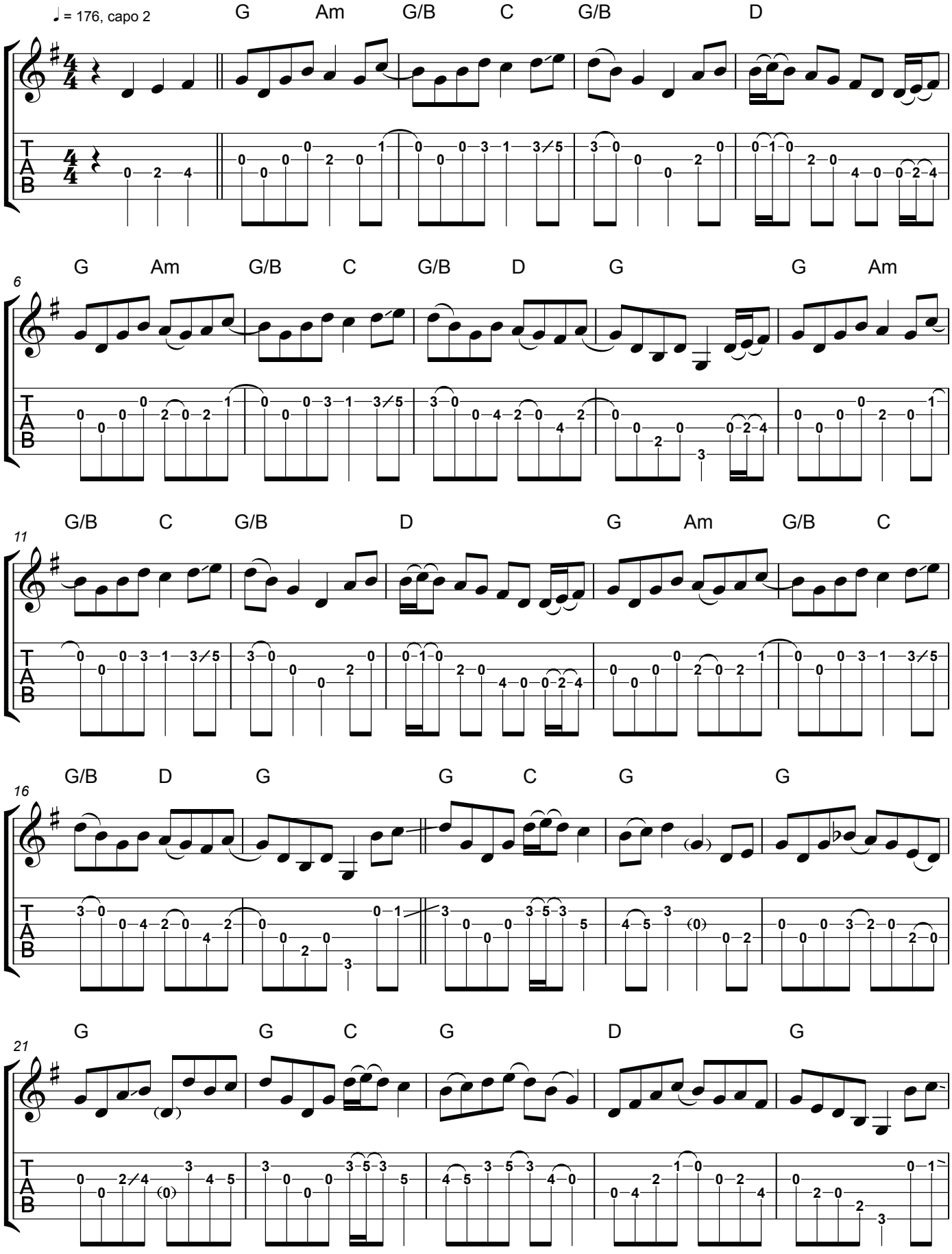
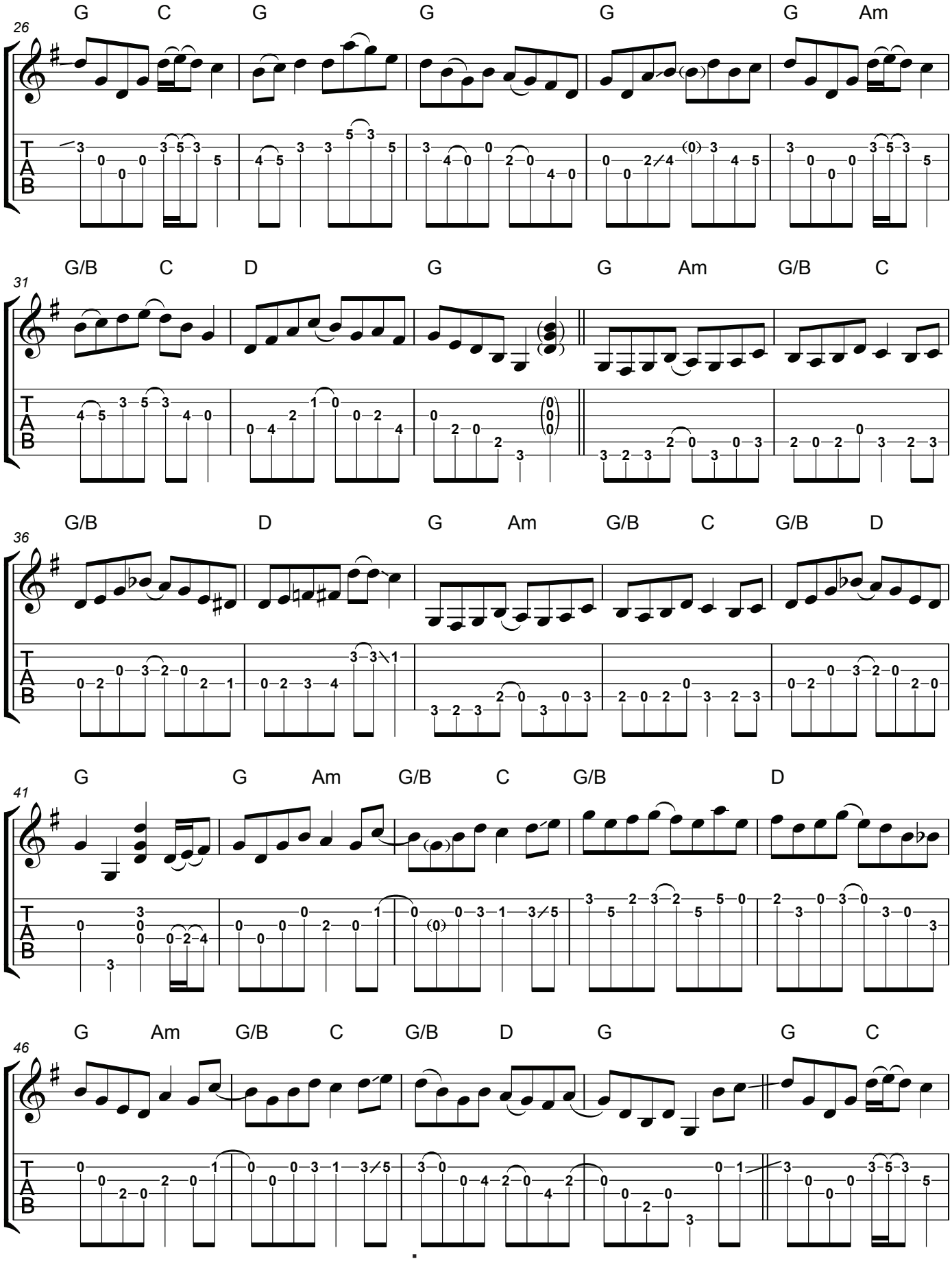
To Order call 800-413-8296 or visit:
www.flatpickingmercantile.com

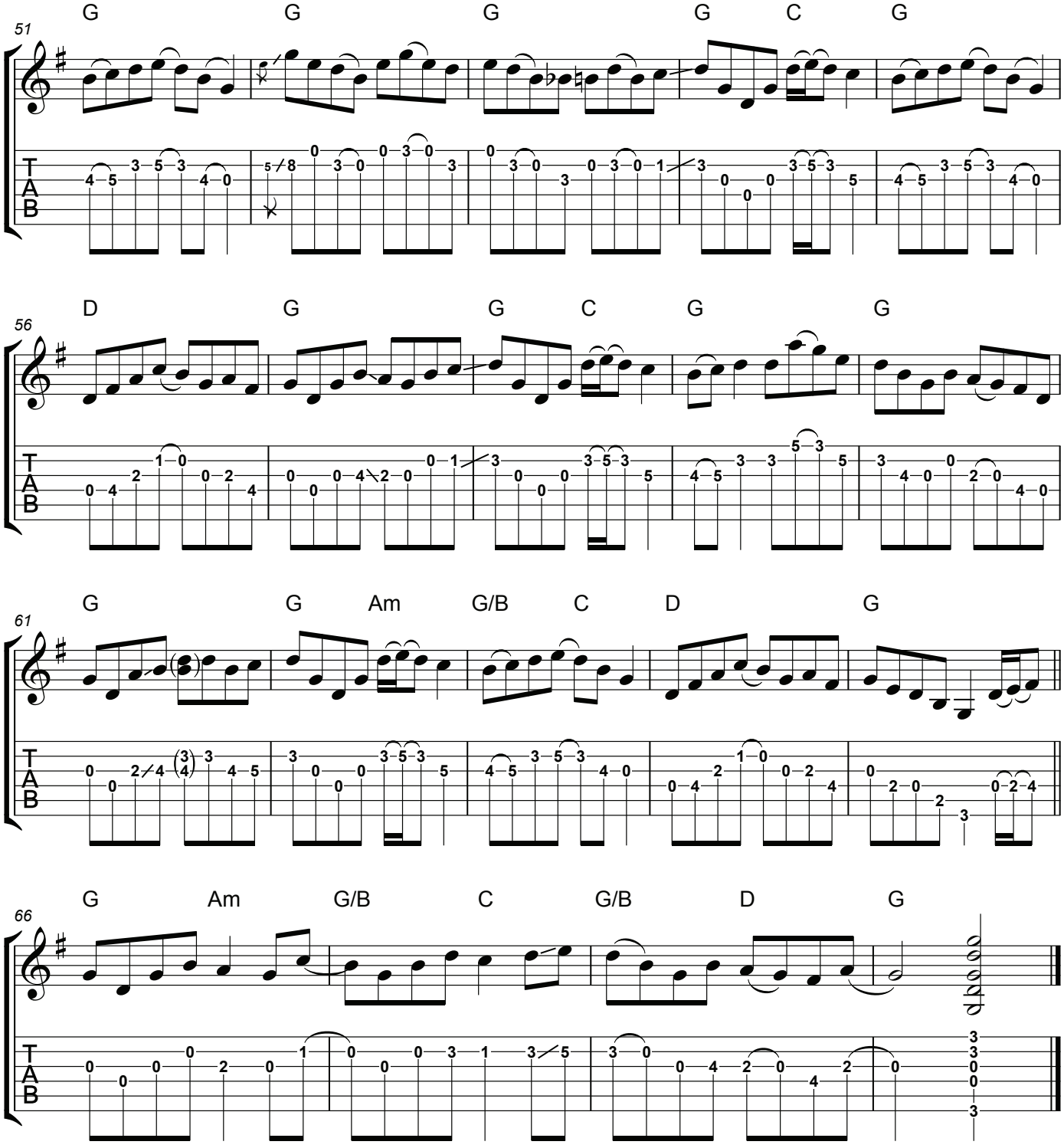
Simple Version
Audio Tracks 31 & 33

Goodbye Liza Jane

Arranged by Joe McColley
Transcribed by Alois Kleewein

♩ = 176, capo 2

Complex Version
Audio Tracks 30 & 32

Goodbye Liza Jane (con't)

Goodbye Liza Jane (con't)

Goodbye Liza Jane (con't)

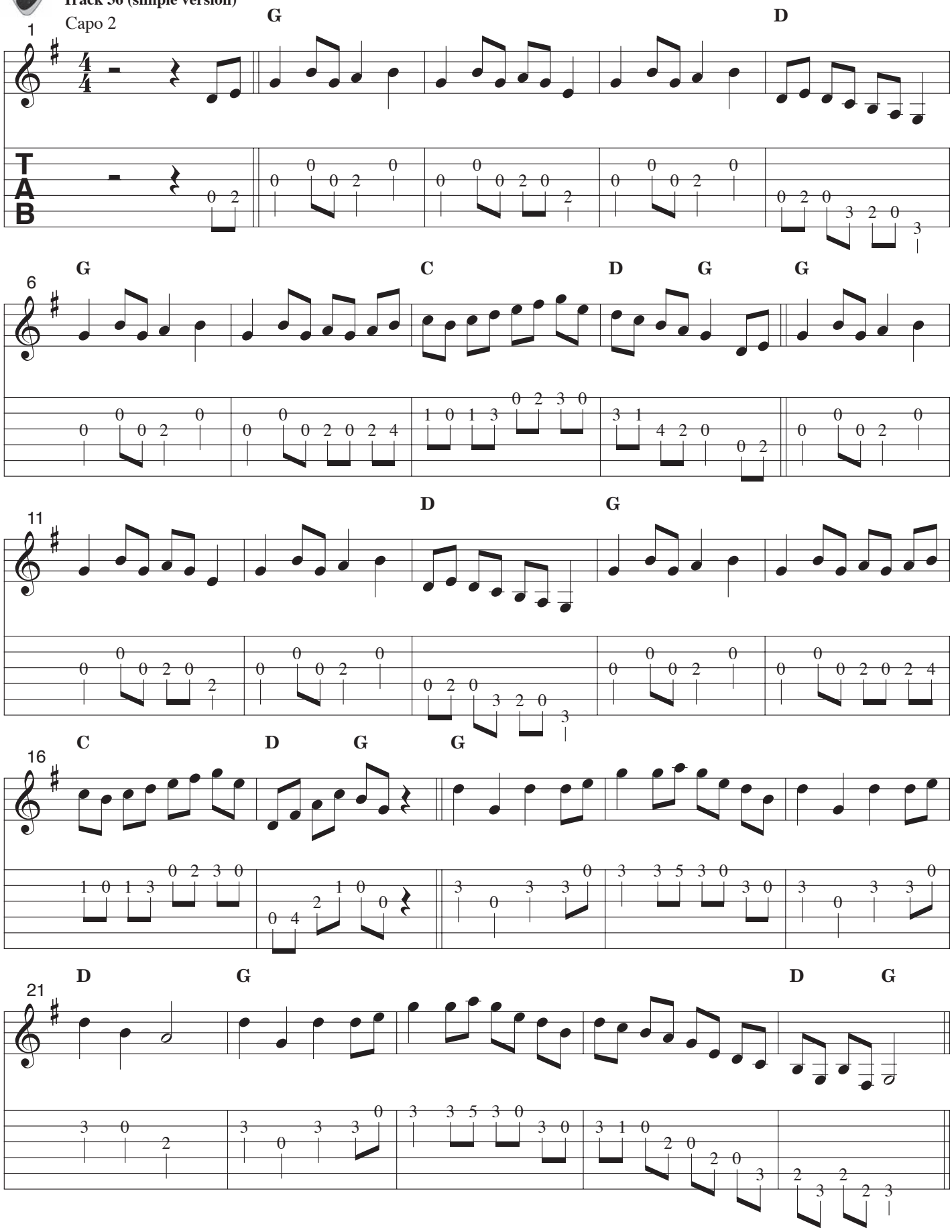
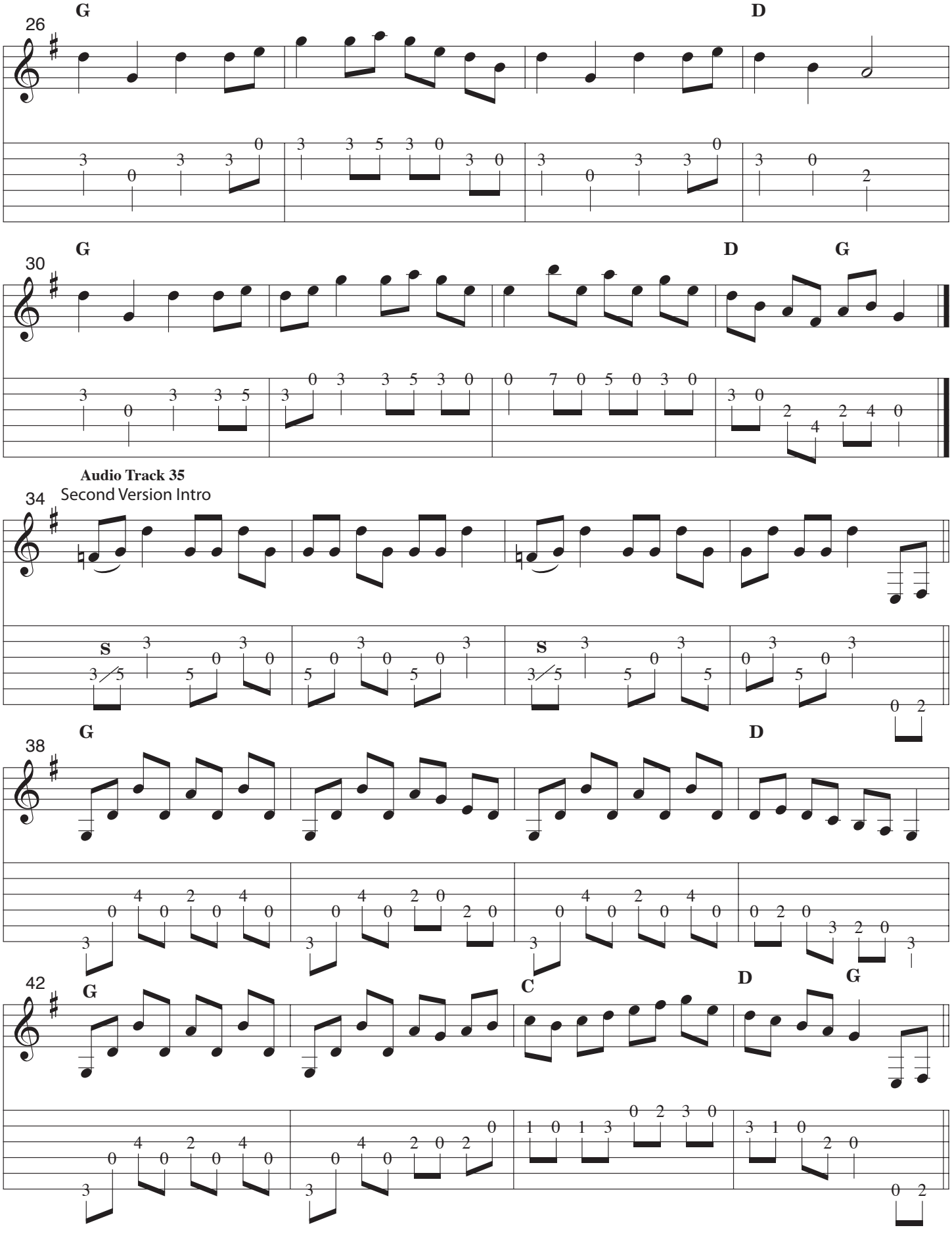
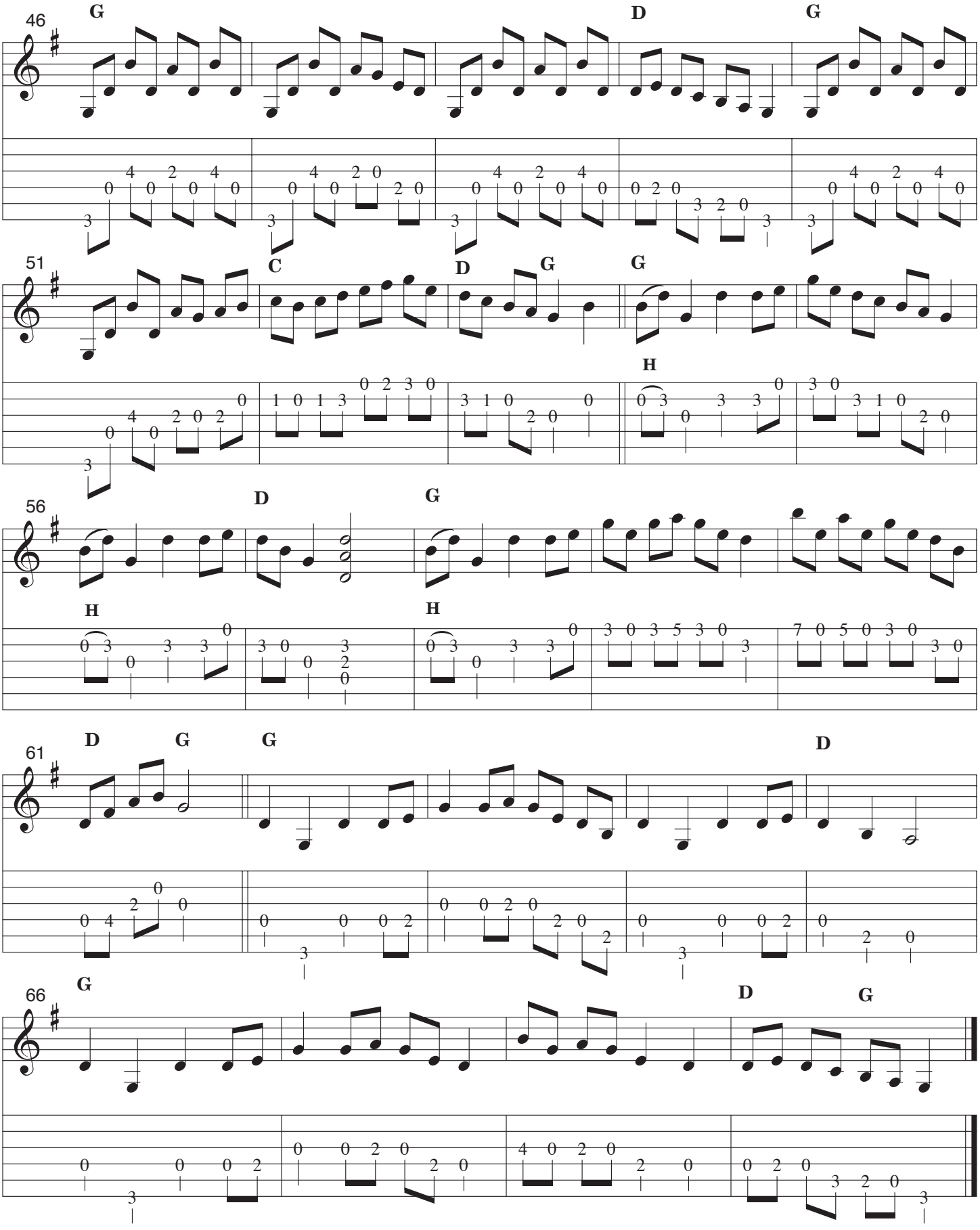


FlatpickingMercantile.com
Acoustic Guitar Instruction, Accessories, CDs

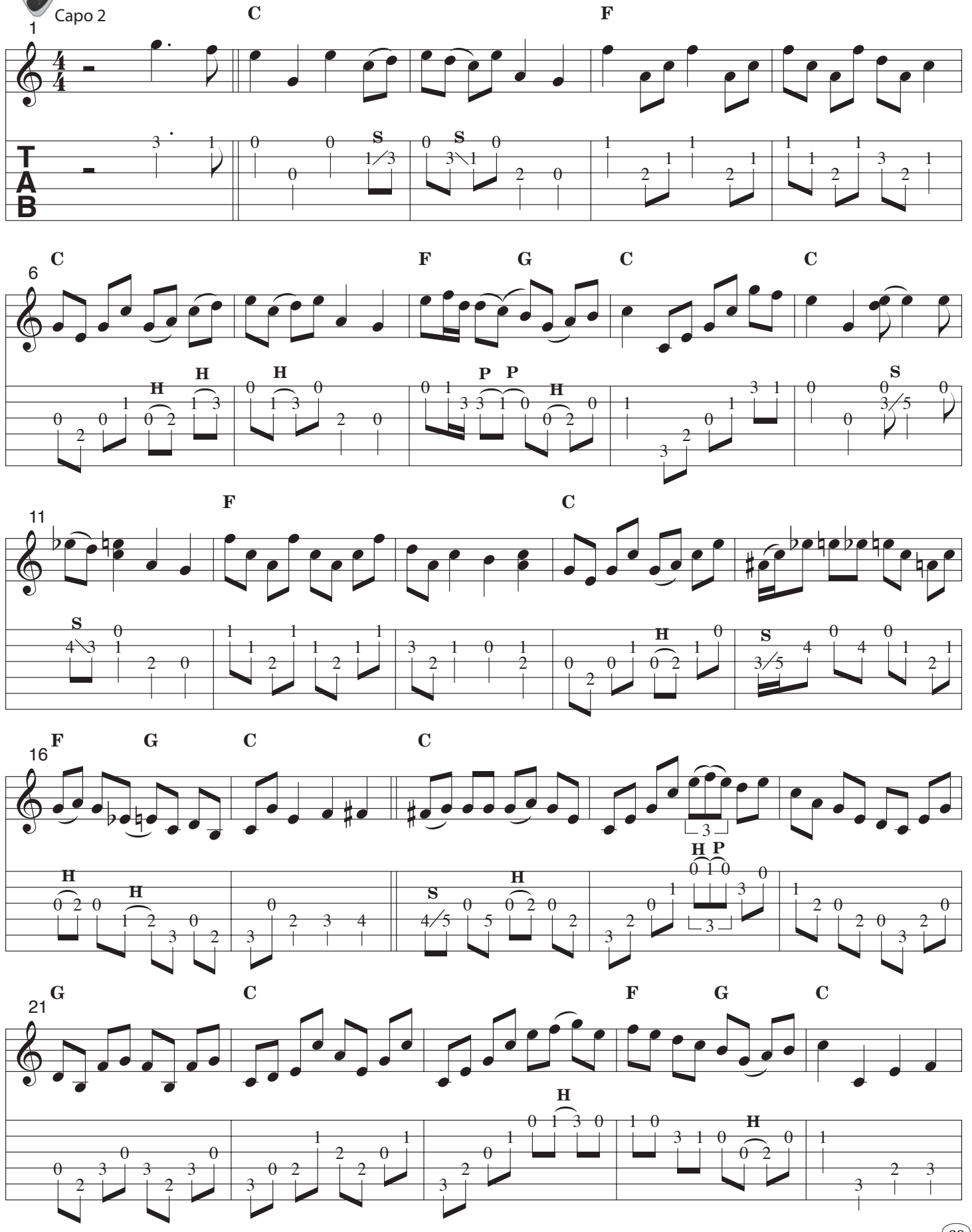
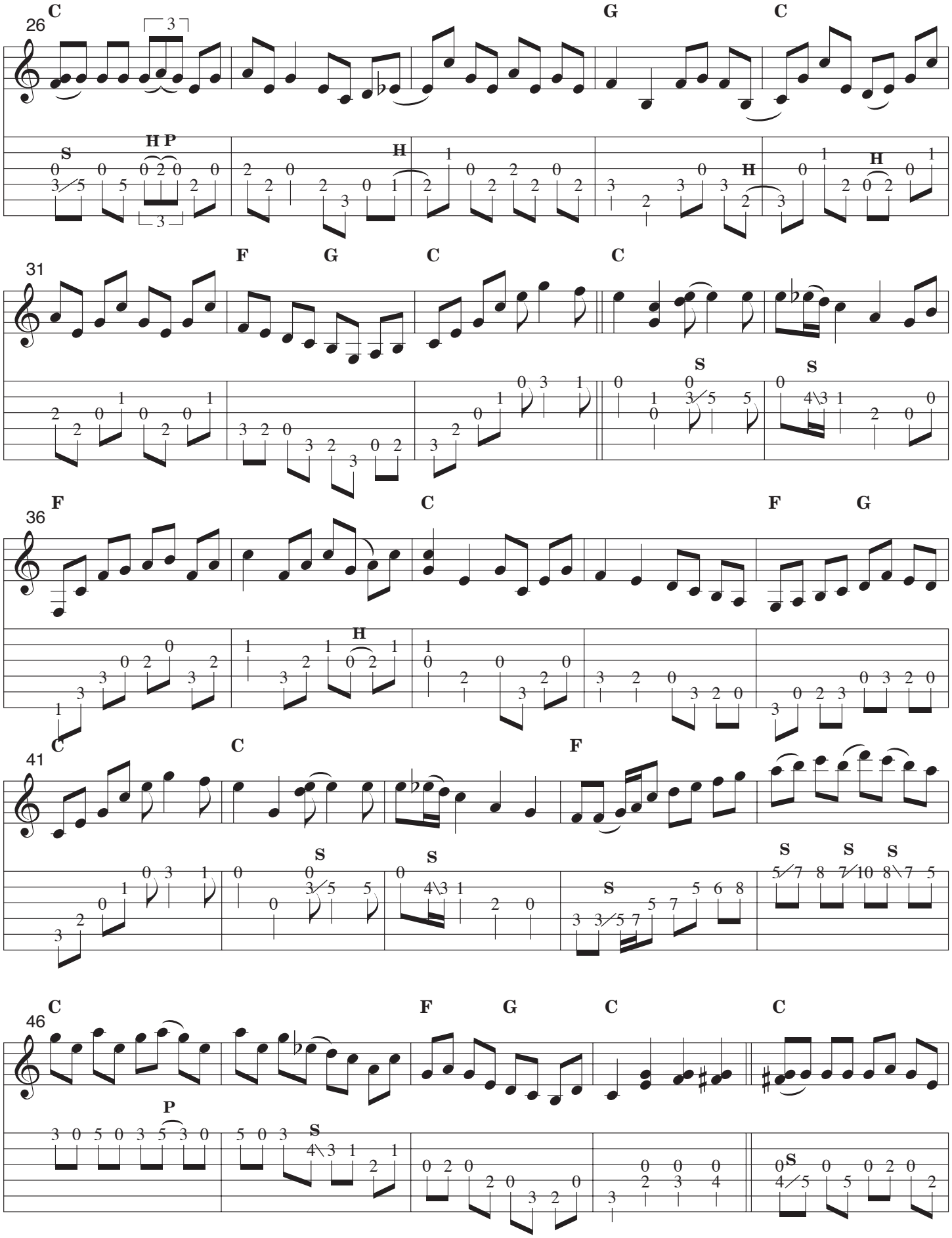
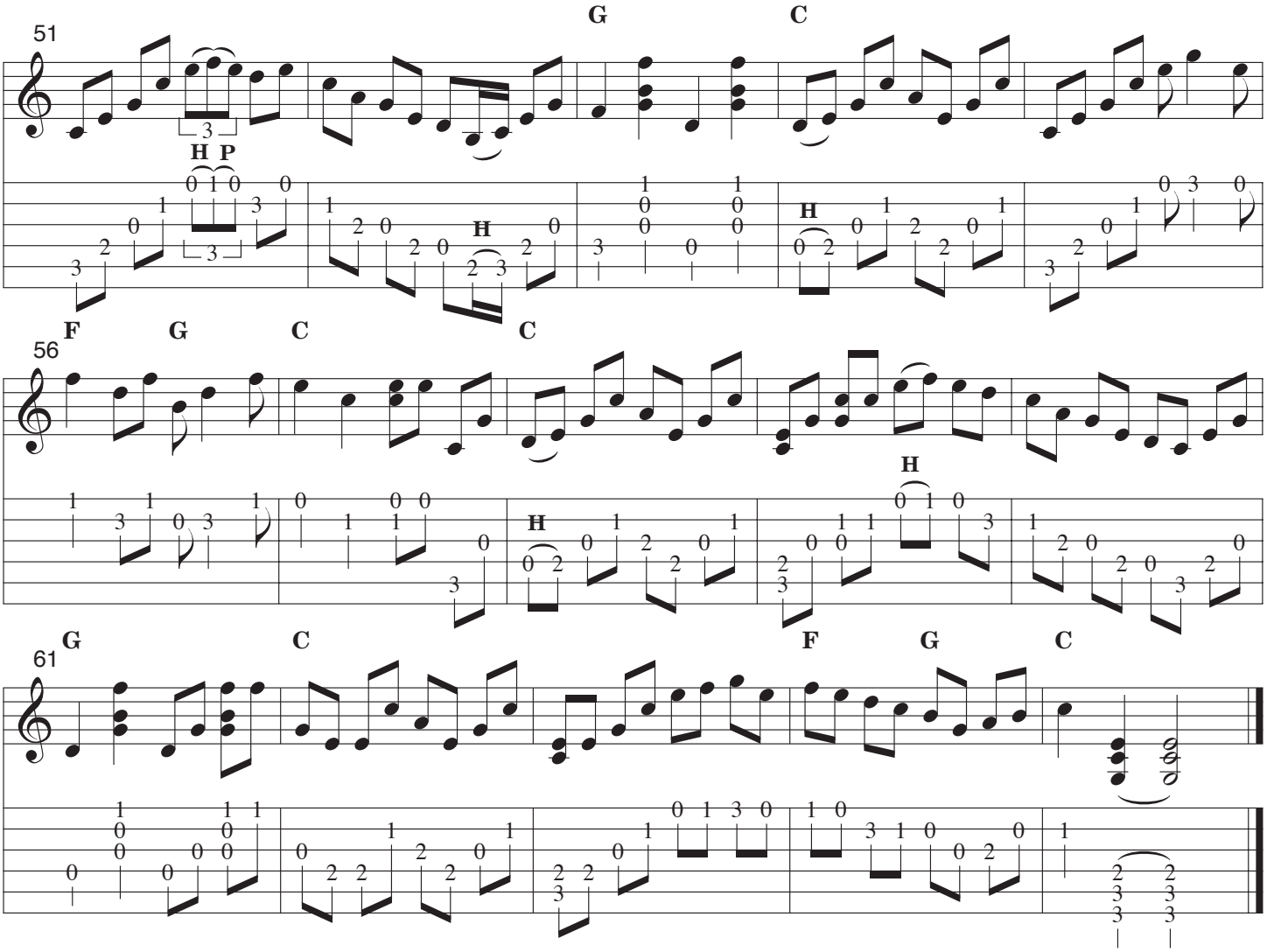
Leather Britches

Arranged by Paige Anderson

Audio CD
Track 35 (second version)
Track 36 (simple version)

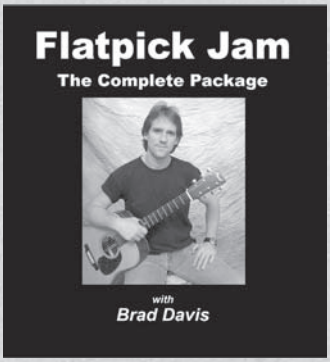
Capo 2

Leather Britches (con't)

Leather Britches (con't)

Audio CD
Track 37

Liberty

Arranged by Robert Bowlin

Liberty (con't)

Liberty (con't)

Note: Due to space limitations in the magazine we only transcribed the first 64 bars of Robert's solo. On the audio CD you will hear him play through another couple of variations of this tune. Enjoy!

Flatpick Jam: The Complete Package

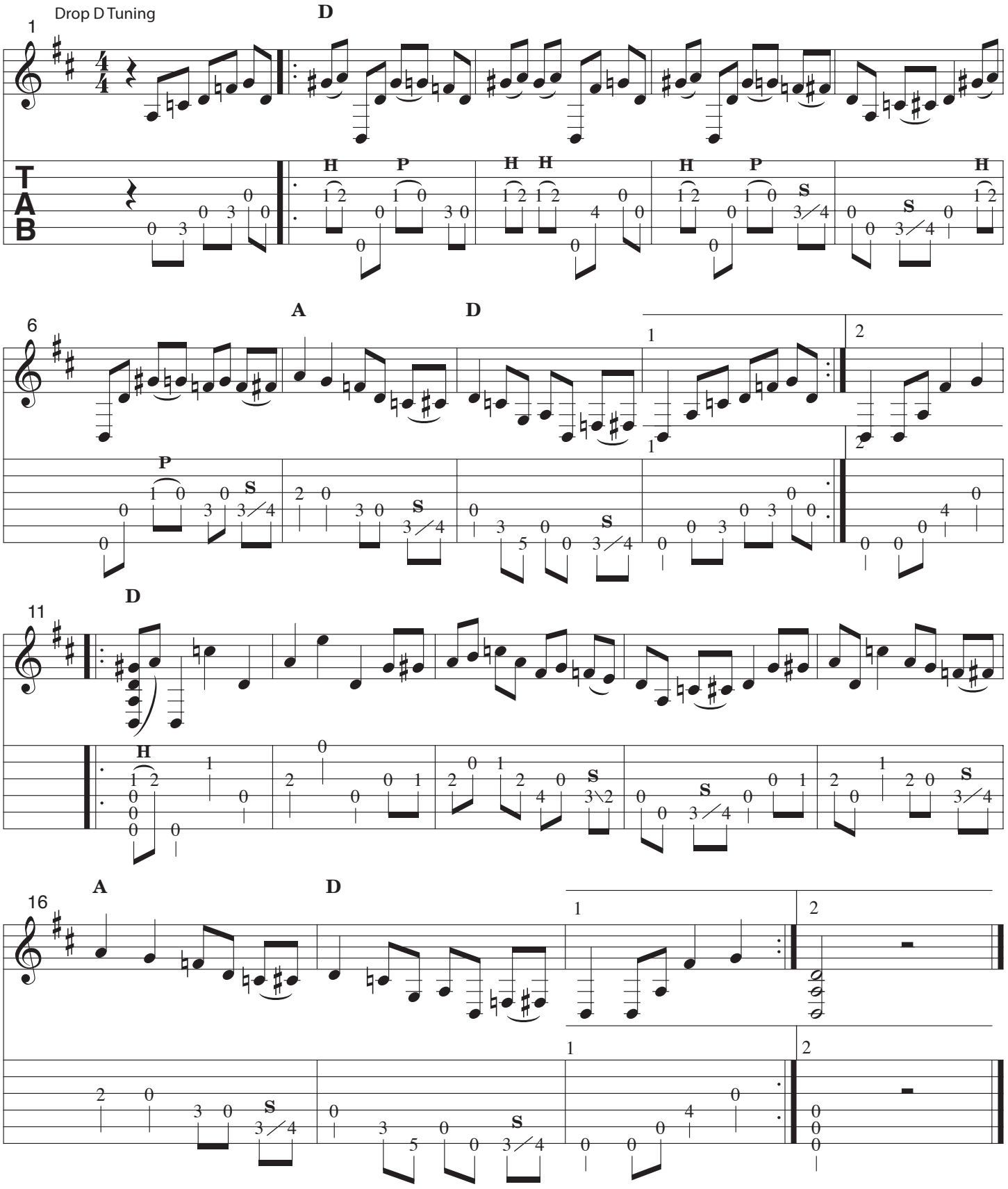
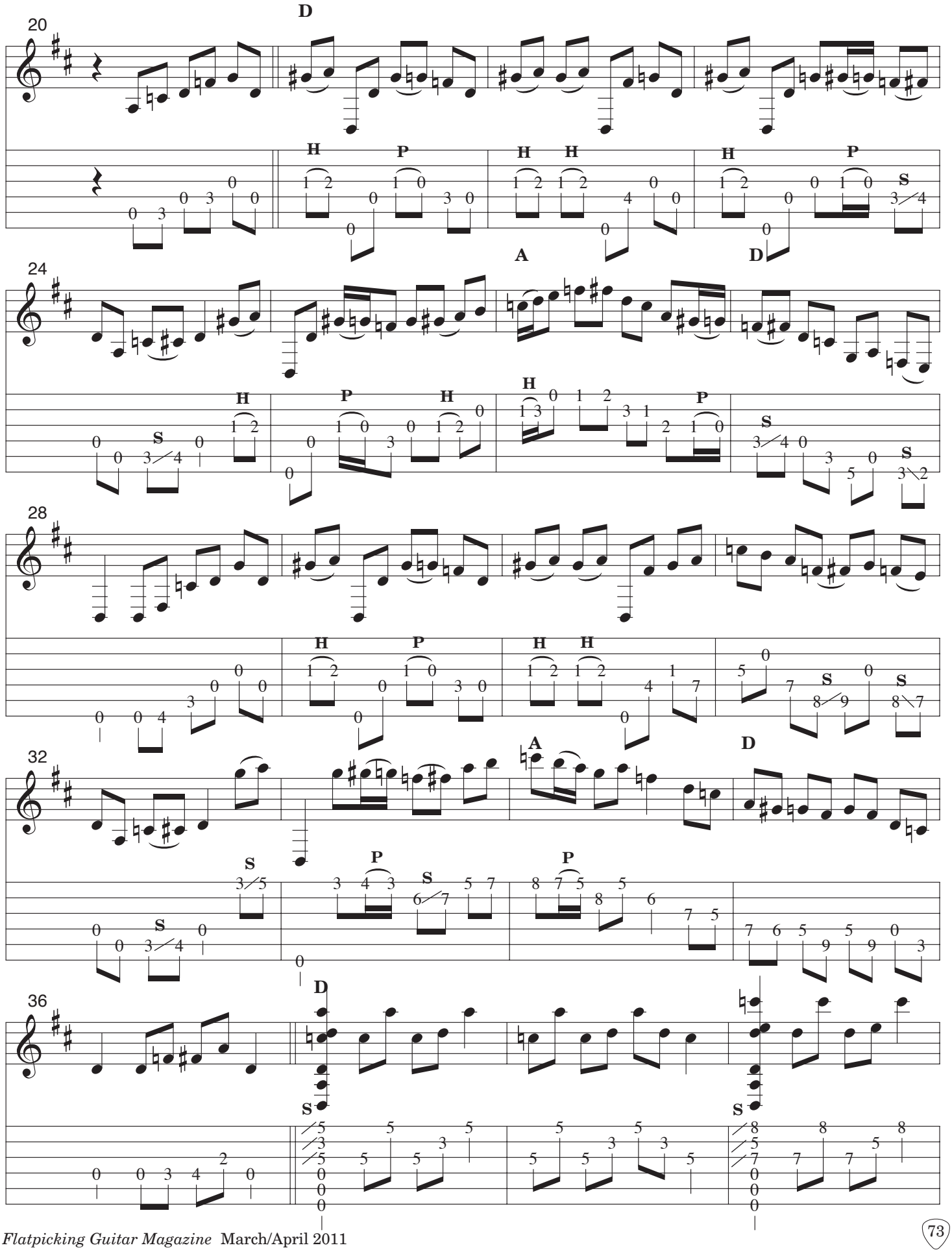
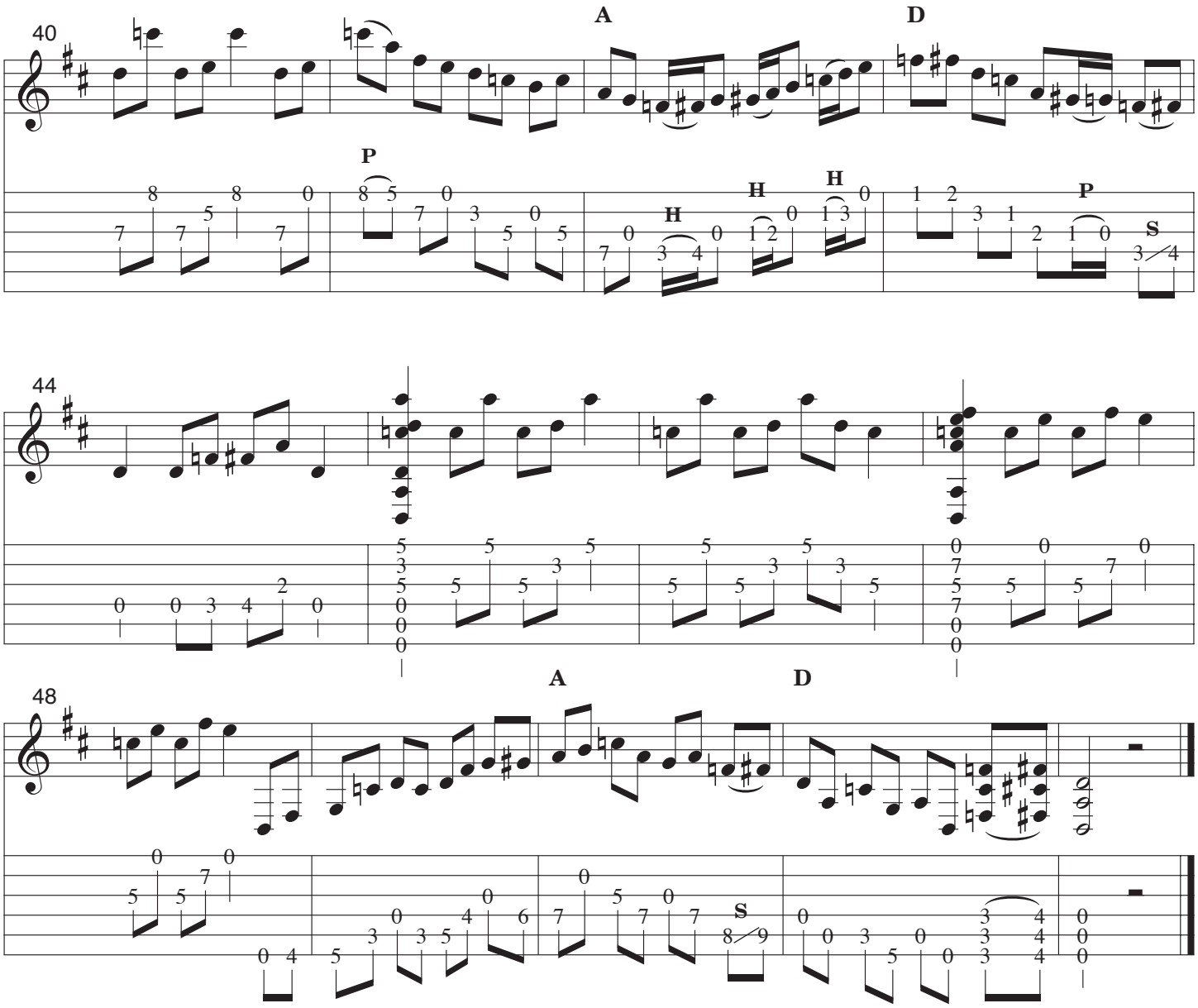
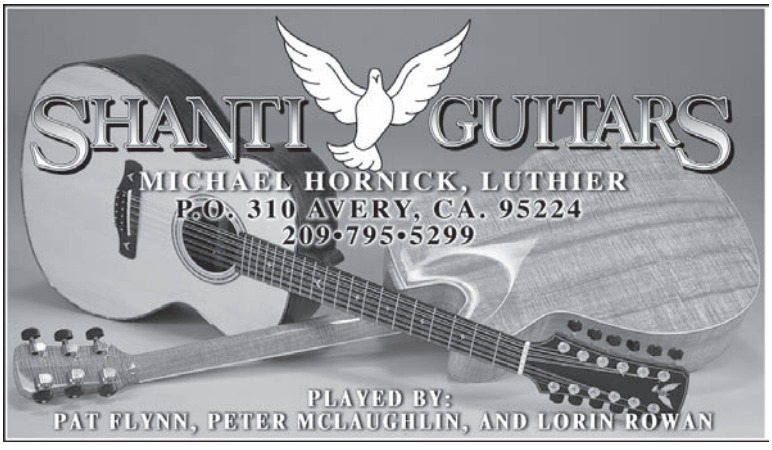
On this DVD-Rom disc you will find all of the *Flatpick Jam* (play-along) tracks for the 48 tunes that appear on all of the Volumes of Brad Davis' *Flatpick Jam* series. Additionally, in the "Flatpick Jam Tabs" folder on this disc, you will find a folder for each tune that includes transcriptions provided by Brad (the numbered transcriptions), plus any arrangement of that particular tune that has appeared in *Flatpicking Guitar Magazine* during our first 10 years of publication. This means that you will get anywhere from 4 to 10 different variations of every tune tabbed out. Additionally, the audio tracks that are companions to those FGM arrangements are also included. This is the ultimate *Flatpick Jam* package and a must have resource for anyone who wants to build their flatpicking repertoire, learn variations, and study different arrangements of all of the standard jam session tunes. And you are able to practice all of your arrangements at four different tempos by jamming along with Brad Davis!

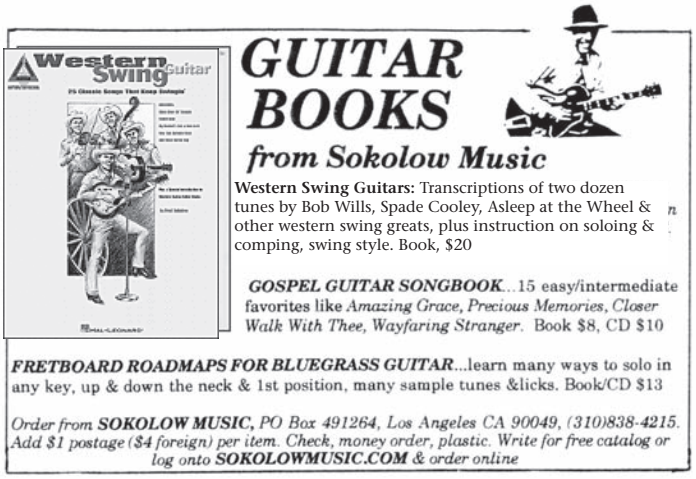


Call 800-413-8296 to Order, or visit www.flatpickingmercantile.com

Audio CD
Track 38 (both versions fast)
Track 39 (both versions slow)

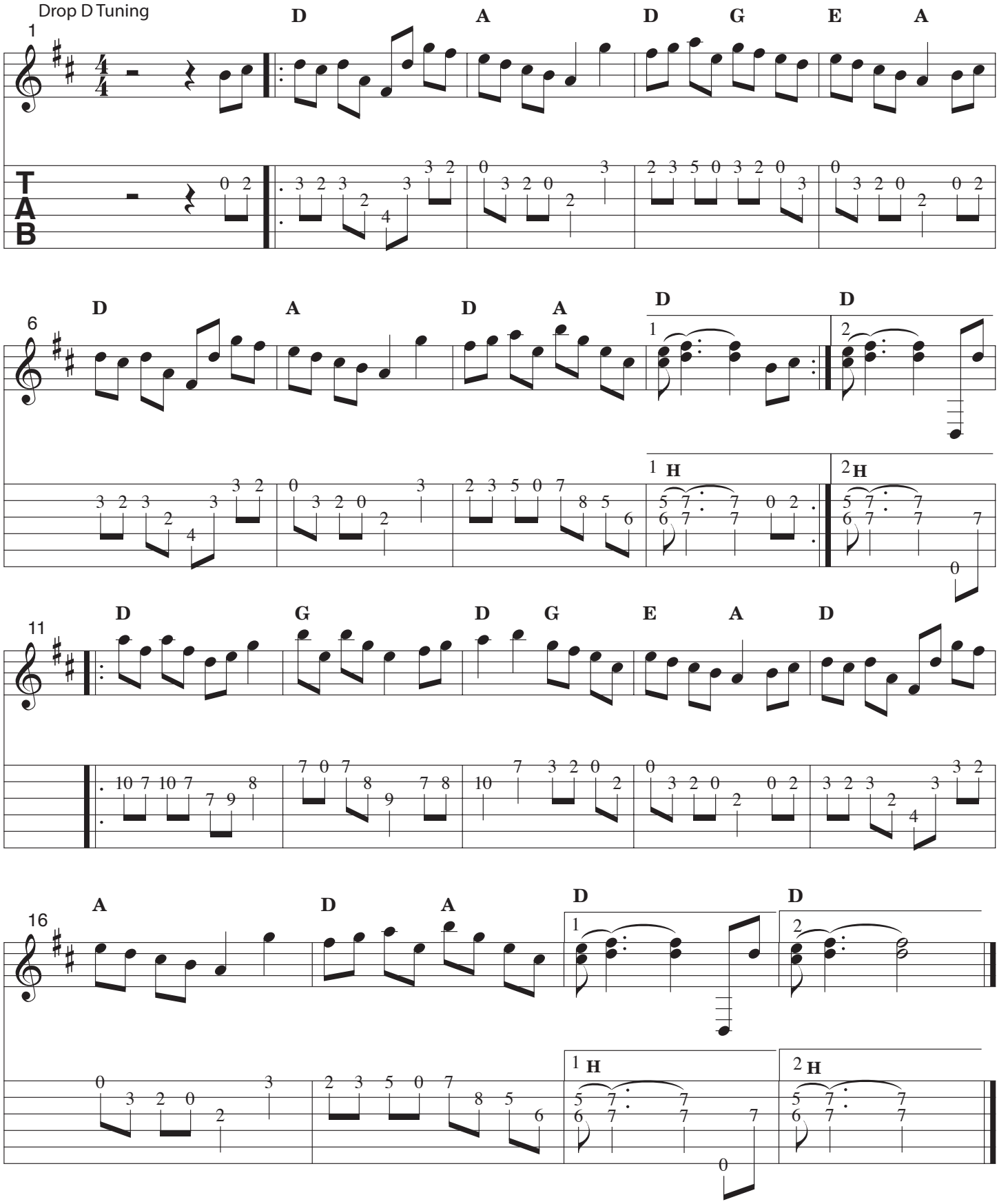
Lonesome Reuben

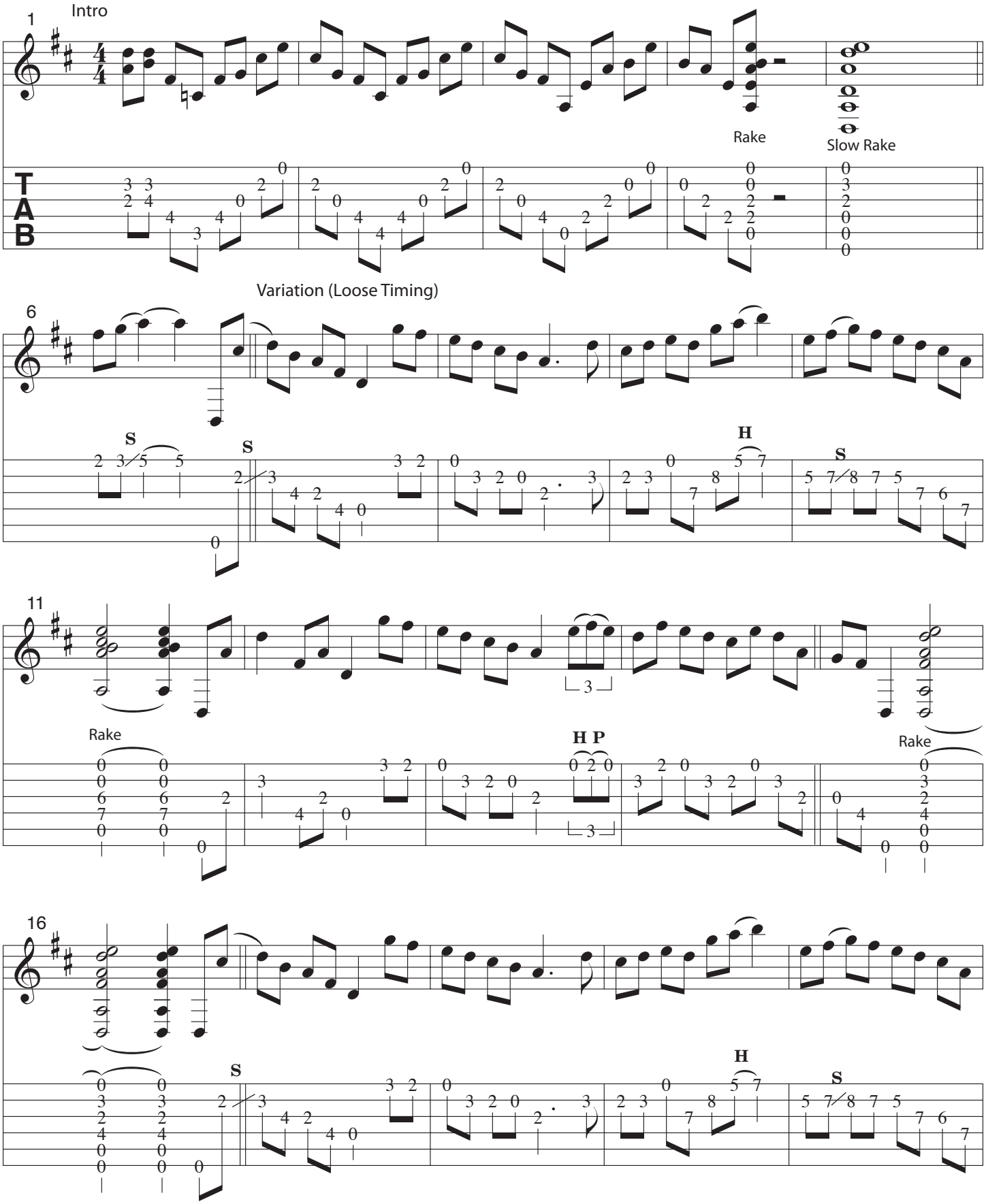
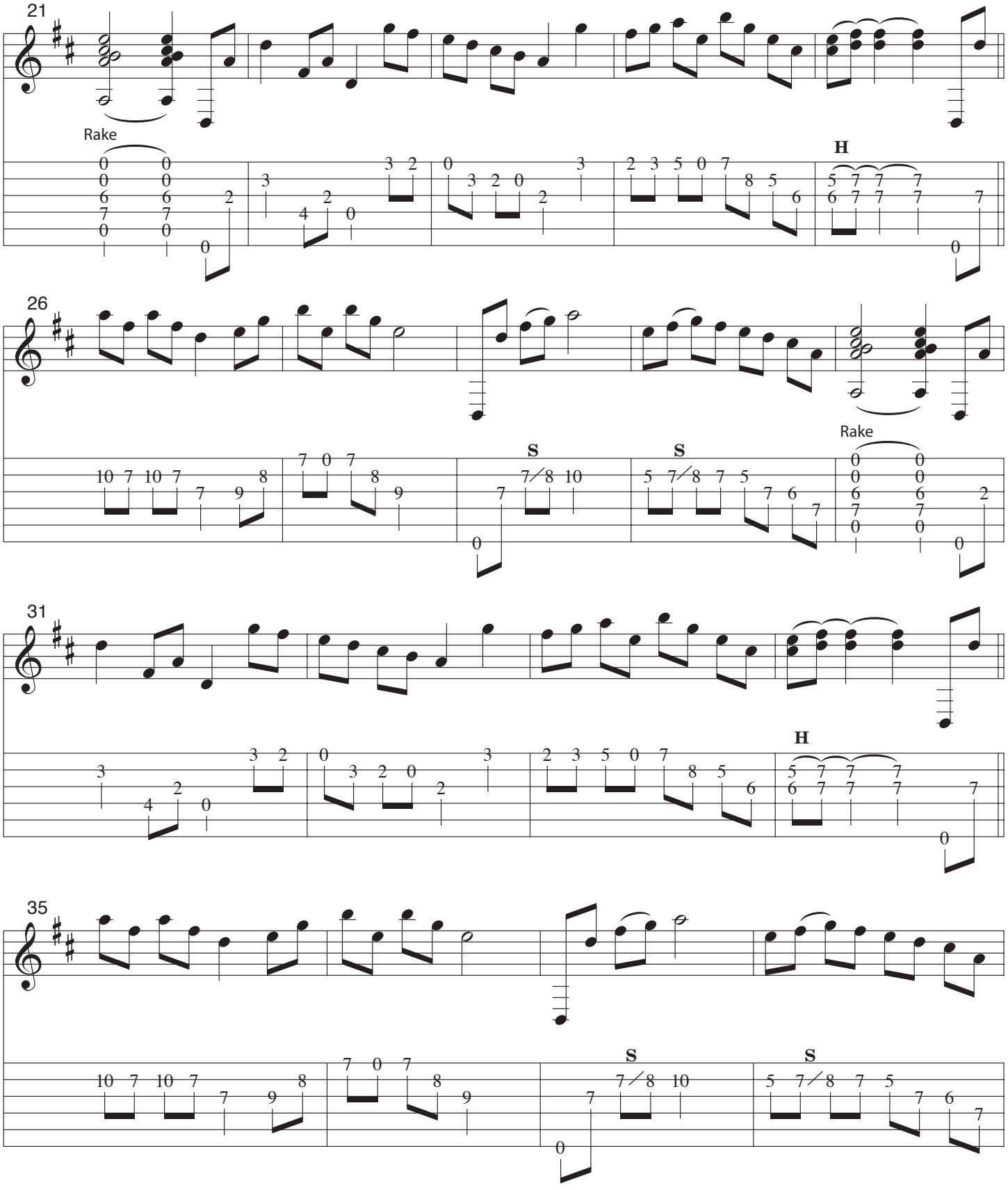
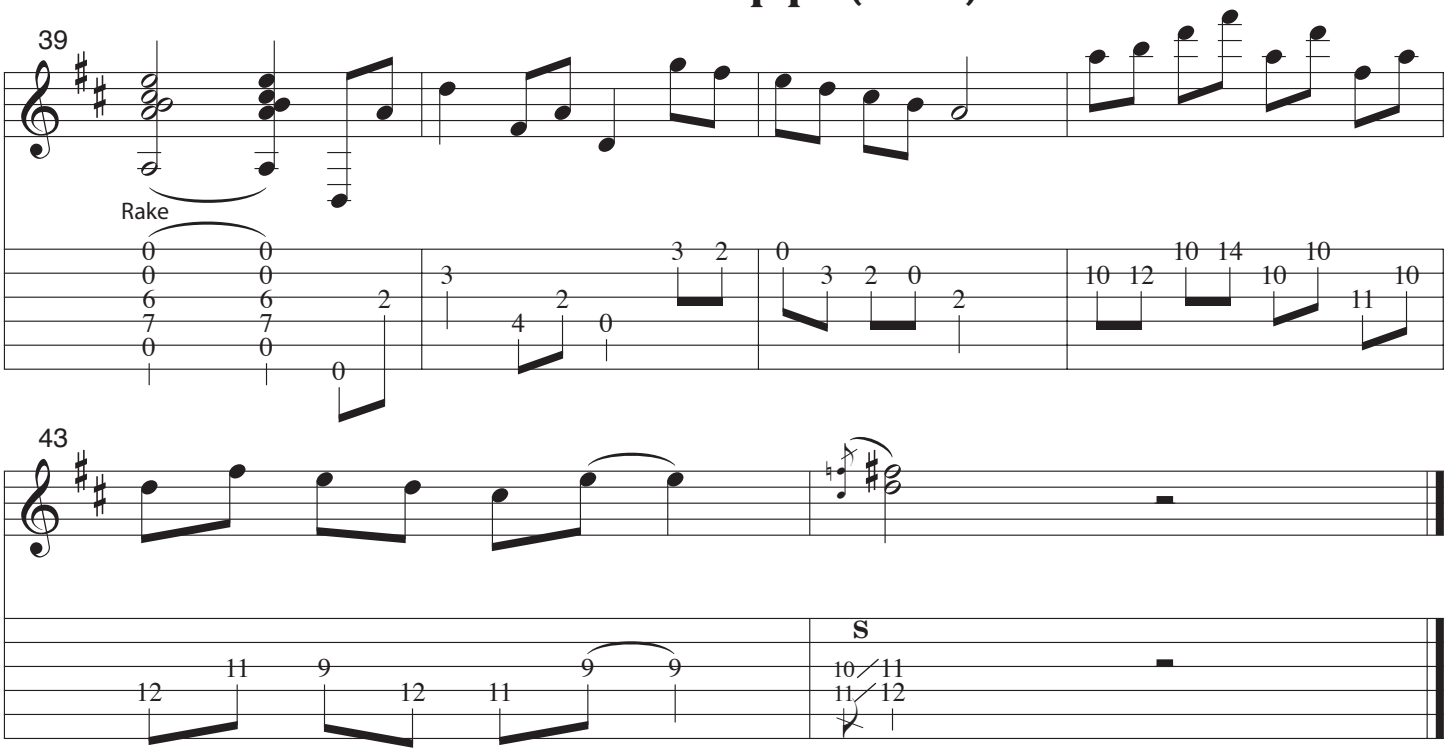
Arranged by Jake Workman

Lonesome Reuben (con't)

Lonesome Reuben (con't)




Western Swing Guitar
GUITAR BOOKS
from Sokolow Music
Western Swing Guitars: Transcriptions of two dozen tunes by Bob Wills, Spade Cooley, Asleep at the Wheel & other western swing greats, plus instruction on soloing & comping, swing style. Book, $20
GOSPEL GUITAR SONGBOOK...15 easy/intermediate favorites like Amazing Grace, Precious Memories, Closer Walk With Thee, Wayfaring Stranger. Book $8, CD $10
FRETBOARD ROADMAPS FOR BLUEGRASS GUITAR...learn many ways to solo in any key, up & down the neck & 1st position, many sample tunes &licks. Book/CD $13
Order from SOKOLOW MUSIC, PO Box 491264, Los Angeles CA 90049, (310)838-4215.
Add $1 postage ($4 foreign) per item. Check, money order, plastic. Write for free catalog or log onto SOKOLOWMUSIC.COM & order online

Audio CD
Track 40 (simple version)
Track 41 (complex version)

Rickett's Hornpipe

Arranged by Greg Morton

Rickett's Hornpipe (con't)

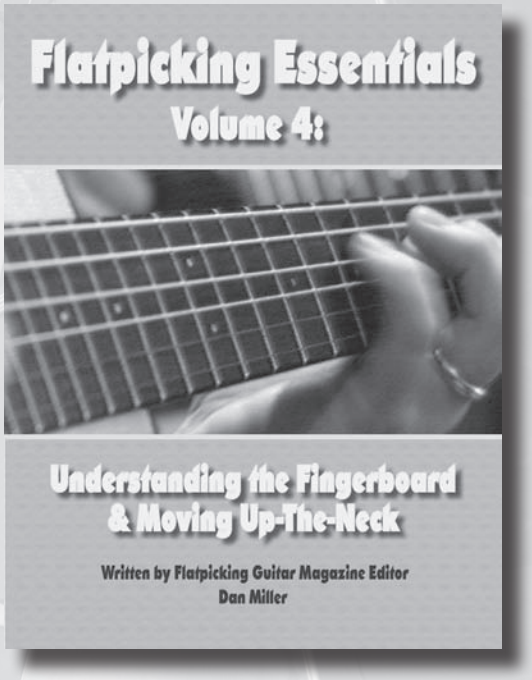
Loose and Varied Timing Throughout

Rickett's Hornpipe (con't)

Rickett's Hornpipe (con't)

Flatpicking Essentials Volume 4:

Understanding the Fingerboard & Moving Up The Neck

The fourth book in the *Flatpicking Essentials* series teaches you how to become familiar with using the entire fingerboard of the guitar and it gives you many exercises and examples that will help you become very comfortable playing up-the-neck.

With this book and CD you will learn how to explore the whole guitar neck using a very thorough study of chord shapes, scale patterns, and arpeggios. You will also learn how to comfortably move up-the-neck and back down using slides, open strings, scale runs, harmonized scales, floating licks, and more.

If you've ever sat and watched a professional players fingers dance up and down the fingerboard with great ease and wondered "I wish I could do that!" This book is for you!



To Order:

800-413-8296

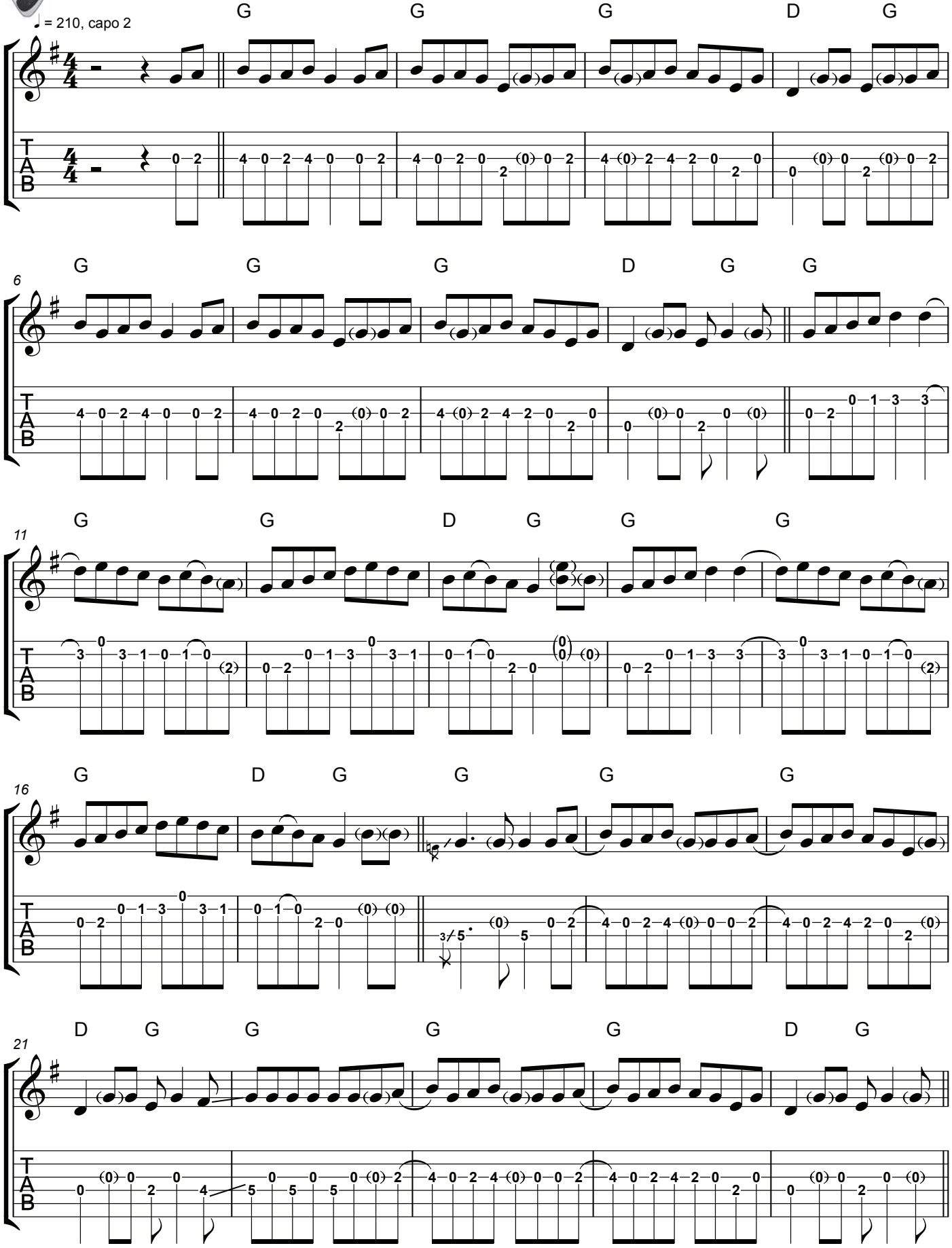
www.flatpickdigital.com

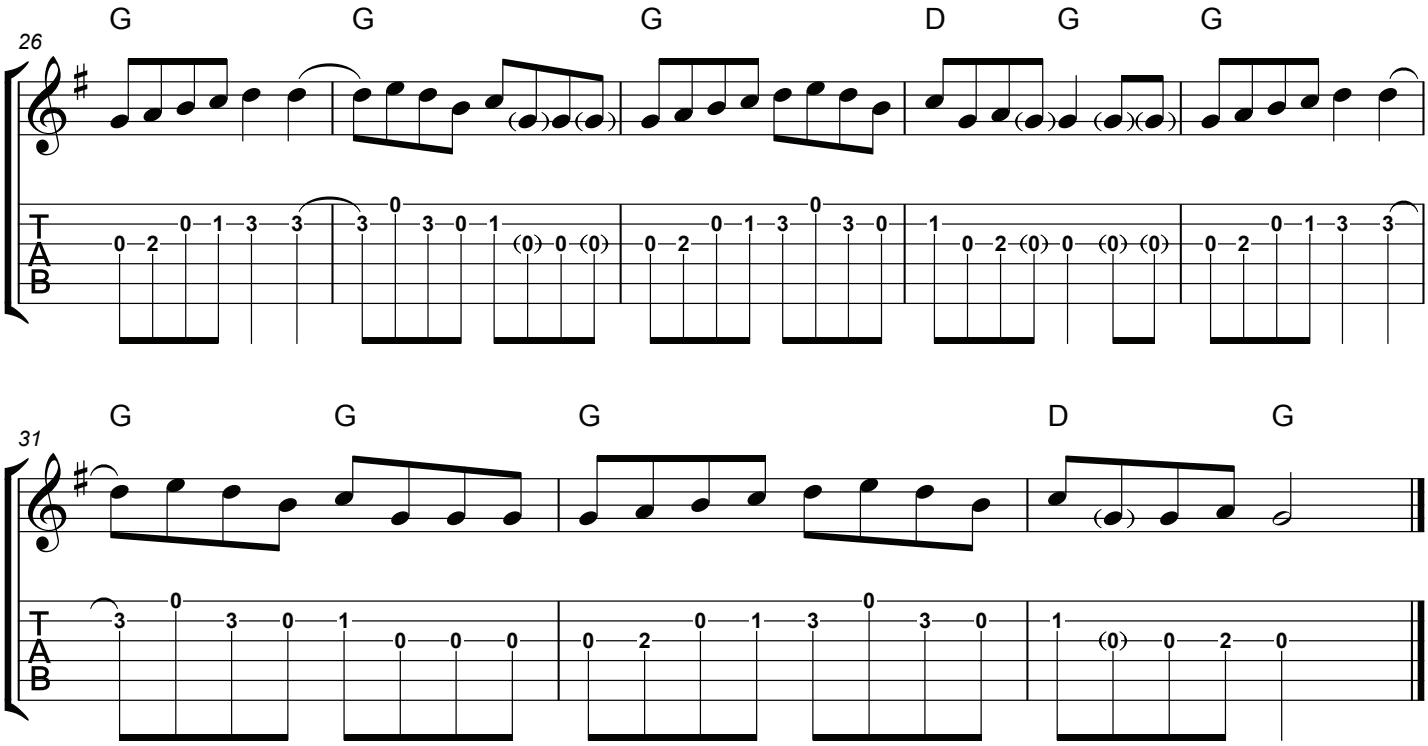
www.flatpickingmercantile.com

Audio CD
Track 42 & 43

Sally Goodin'

Arranged by Jim Nunally
Transcribed by Alois Kleewein

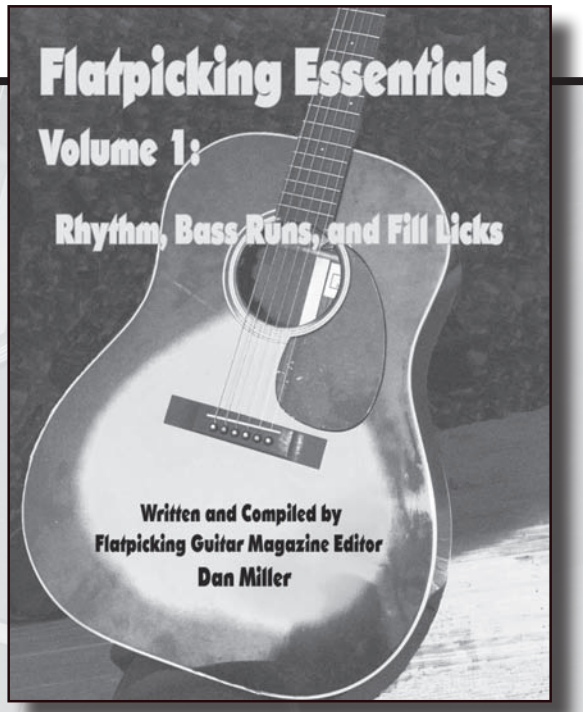
♩ = 210, capo 2

Sally Goodin' (con't)



Flatpicking Essentials Volume 1:

Rhythm, Bass Runs, and Fill Licks

In the "Pioneers" issue of *Flatpicking Guitar Magazine* Dan Miller laid out a flatpicking learning method that followed the chronological development of the style. This step-by-step method started with a solid foundation in the rhythm guitar styles of flatpicking's early pioneers—a style that includes a liberal use of bass runs and rhythm fill licks, combined with rhythmic strums. Volume 1 of the Eight Volume *Flatpicking Essentials* series teaches this rhythm style and prepares you for each future volume. If you want to learn how to add interesting bass runs and fill licks to your rhythm playing, check out this 96-page book with accompanying CD. This book and CD are available in spiral bound hardcopy form, on CD-Rom, or as a digital download.



To Order:

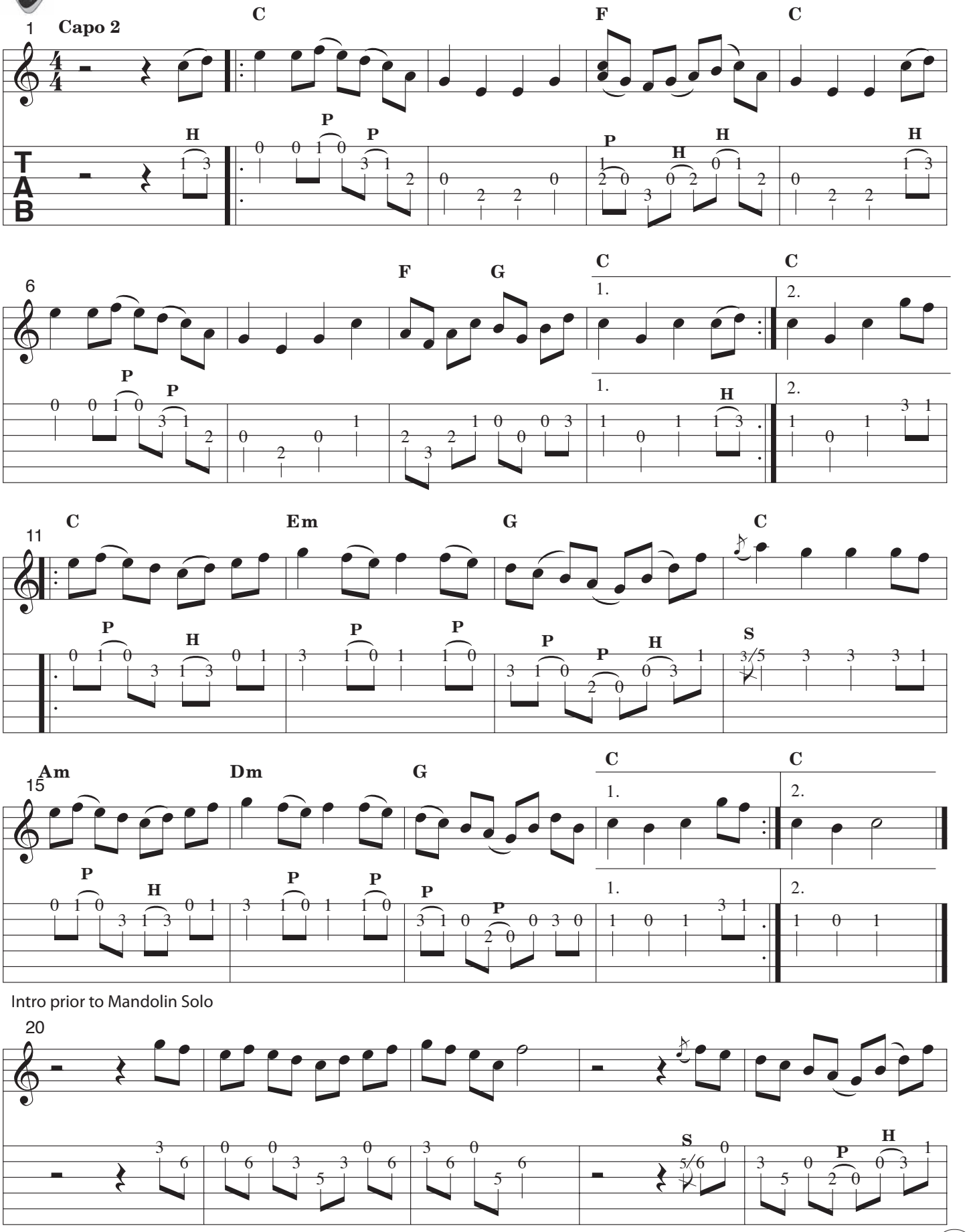
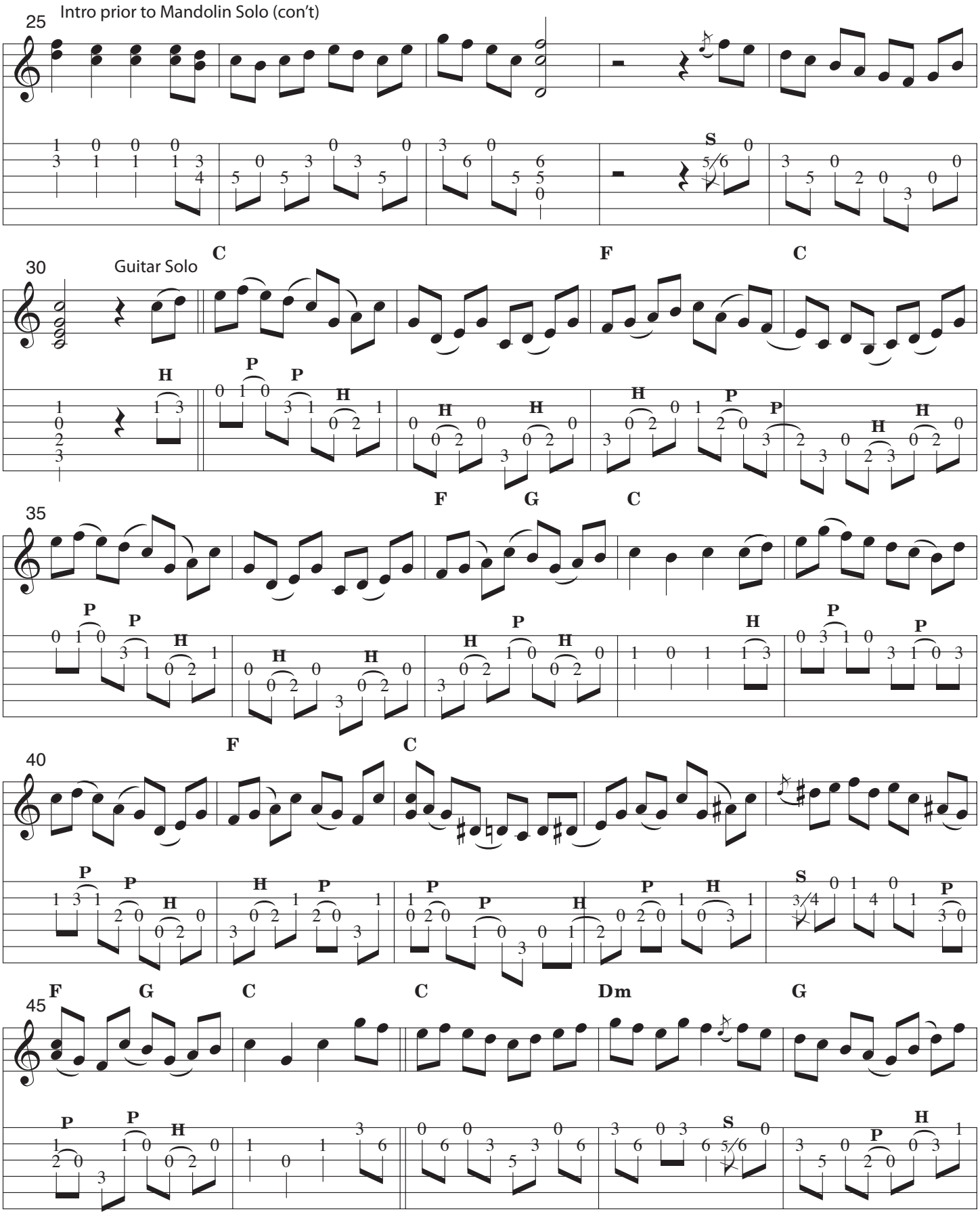
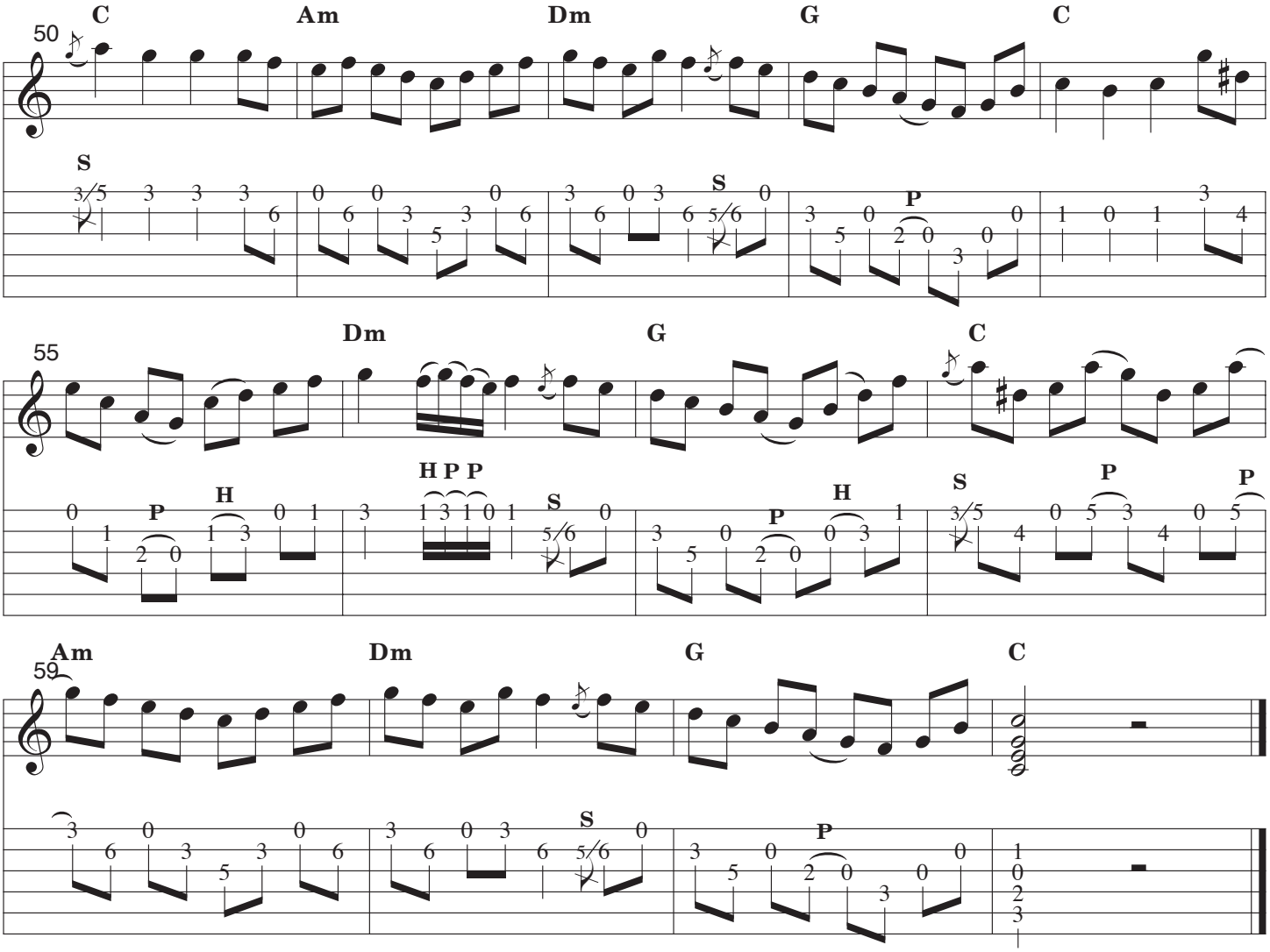
800-413-8296

www.flatpickdigital.com

www.flatpickingmercantile.com

Audio CD
Track 44 & 45

St. Anne's Reel

Arranged by Ed Dodson

St. Anne's Reel (con't)

St. Anne's Reel (con't)

Available on DVD!

Orrin Star's

Flatpicking Guitar Primer

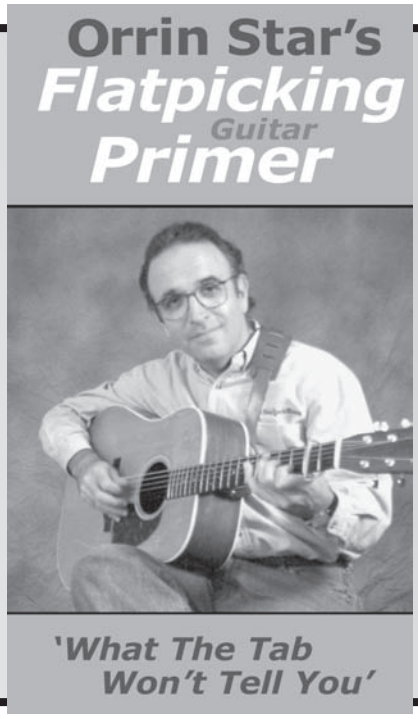
What The Tab Won't Tell You

A comprehensive introduction to bluegrass lead guitar playing by one of America's top flatpicking teachers, this video brings to light vital, yet often overlooked, subtleties that are at the heart of this exciting style—those things that the tablature won't tell you. Among them:

- how to think like a fiddler and get the "dance pulse" into your playing
- the central role of strums in lead playing (as applied to Carter-style and Blake-style)
- right hand fundamentals like: how to properly alternate your pick, how to modify your right hand technique when strumming, performing double-stops, and rest strokes
- the role of double-stops and harmonized leads
- using lyrics & singing styles to guide your solos

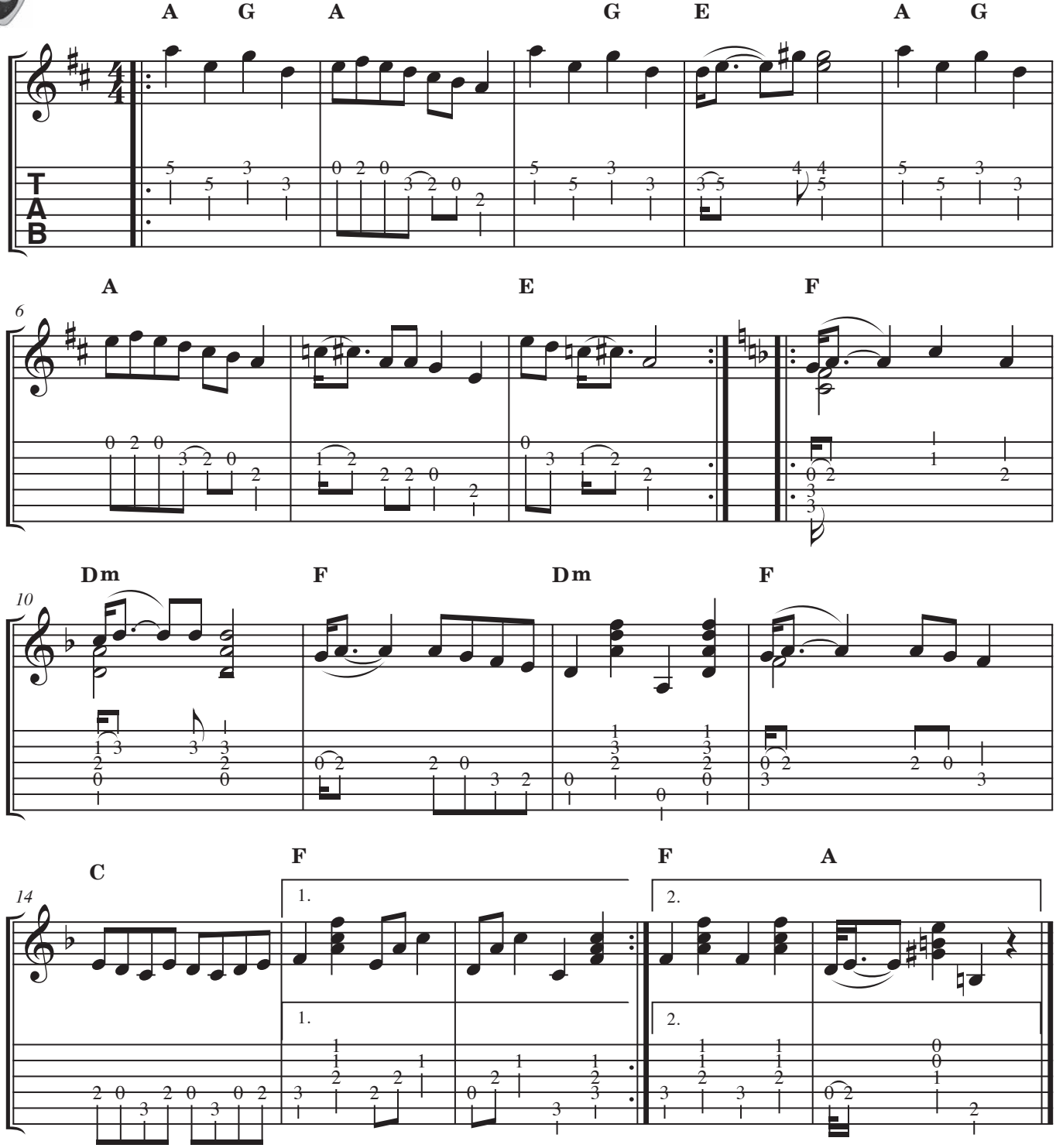
Starting with a simple scale and then progressing through eight cool arrangements of classic tunes, this 2-hour video doesn't just spoon feed you solos—it provides a systematic guide to the thinking behind and within the style.

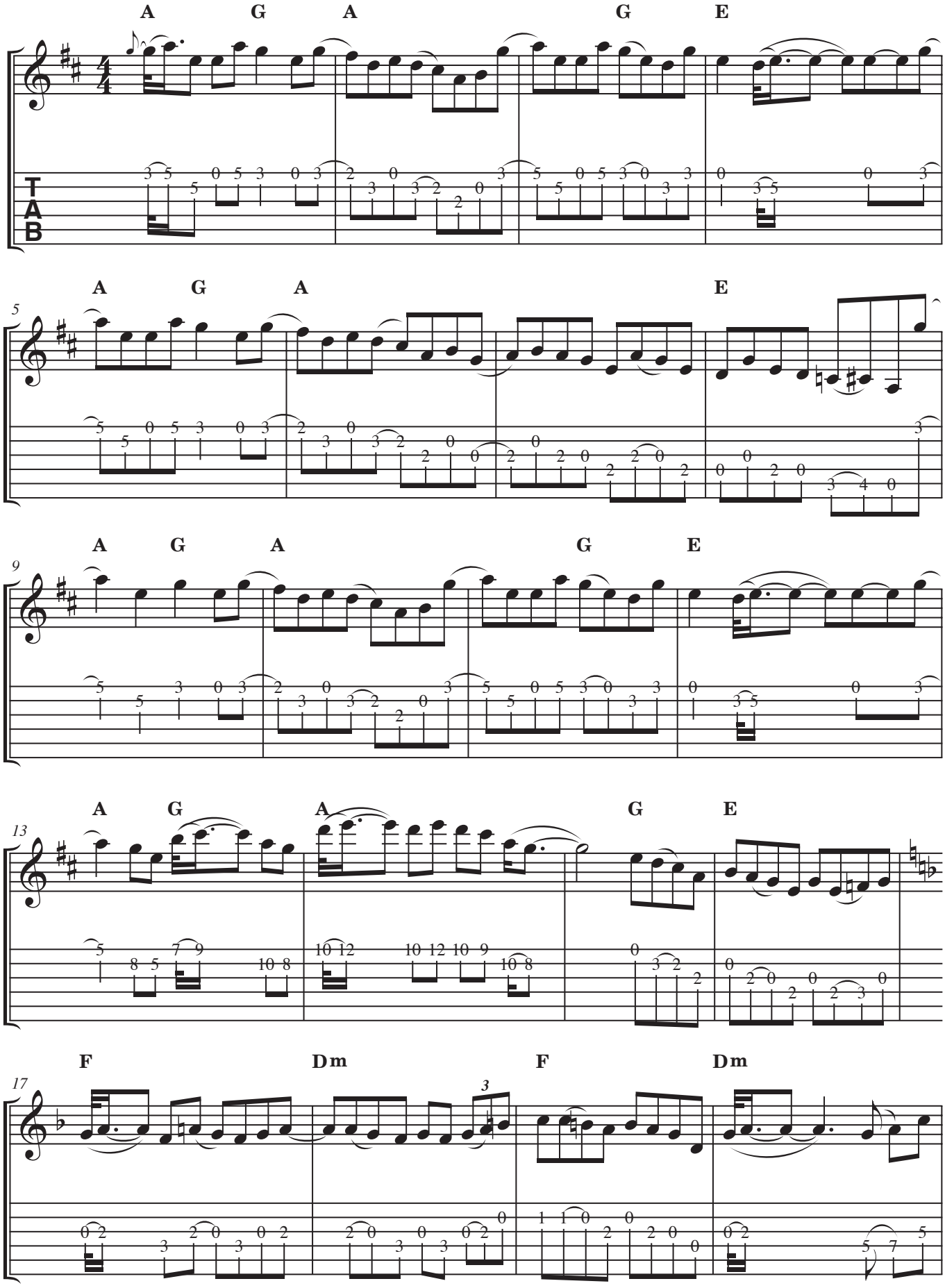
Call 800-413-8296 to Order ***$24.95***

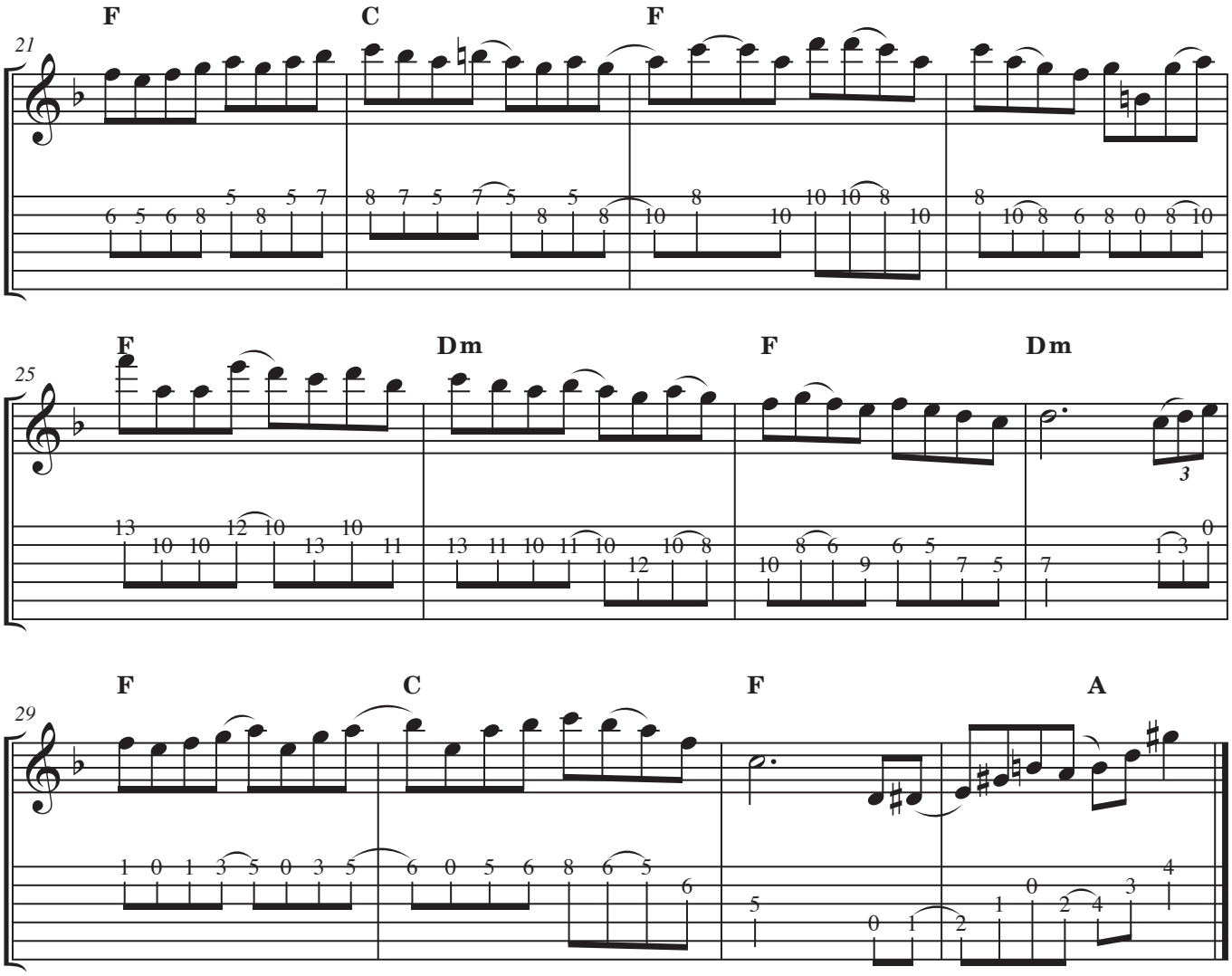


Audio CD
Tracks 46 & 47

Stoney Creek

Arranged by Jeremy Fritts

Flatpicking Favorites: Hot & Spicy
FGM Records #1 Selling CD
Call 800-413-8296
www.flatpickingmercantile.com

Stoney Creek (con't)

Stoney Creek (con't)



Advanced Bluegrass Rhythm Guitar
with Wyatt Rice

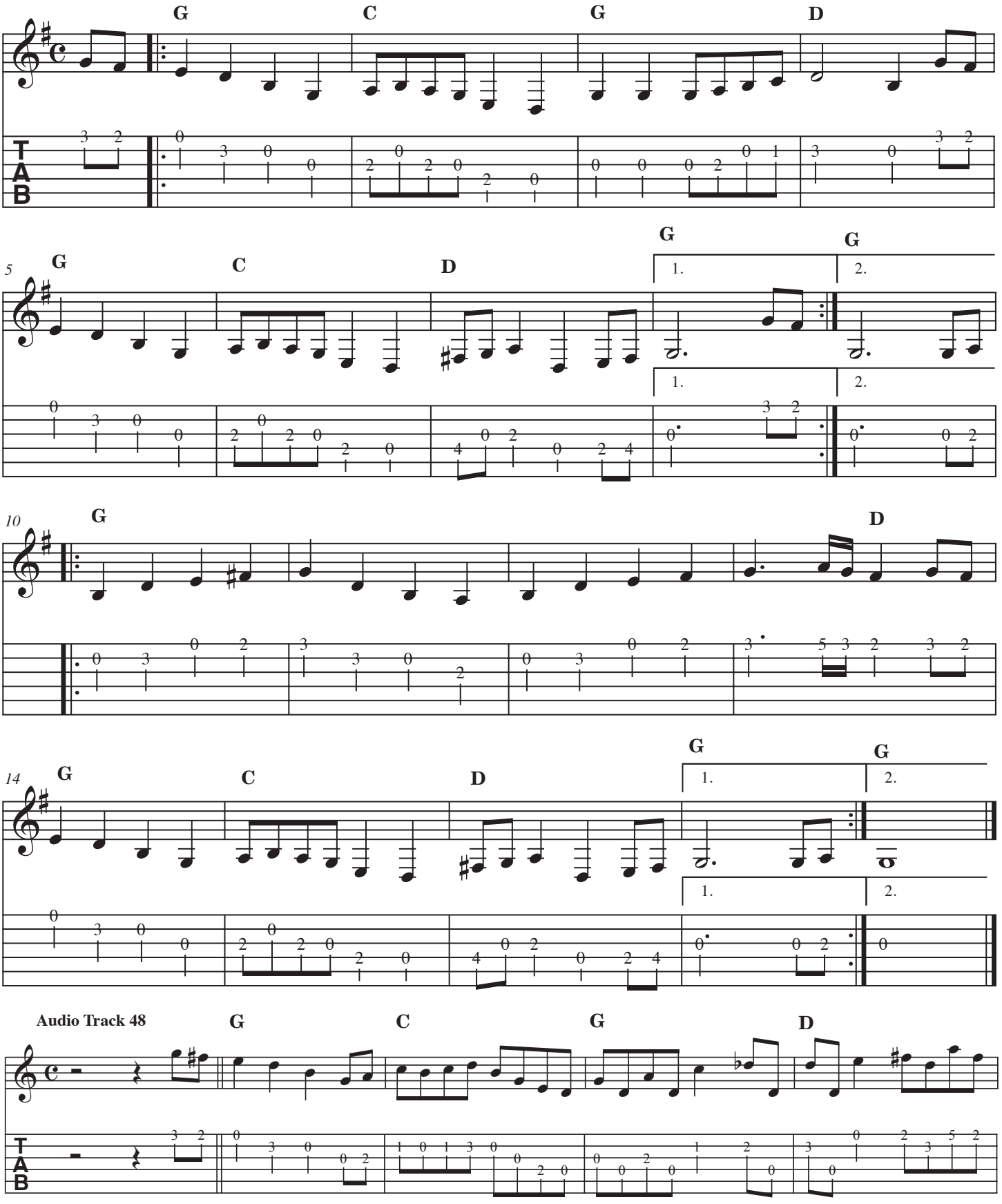
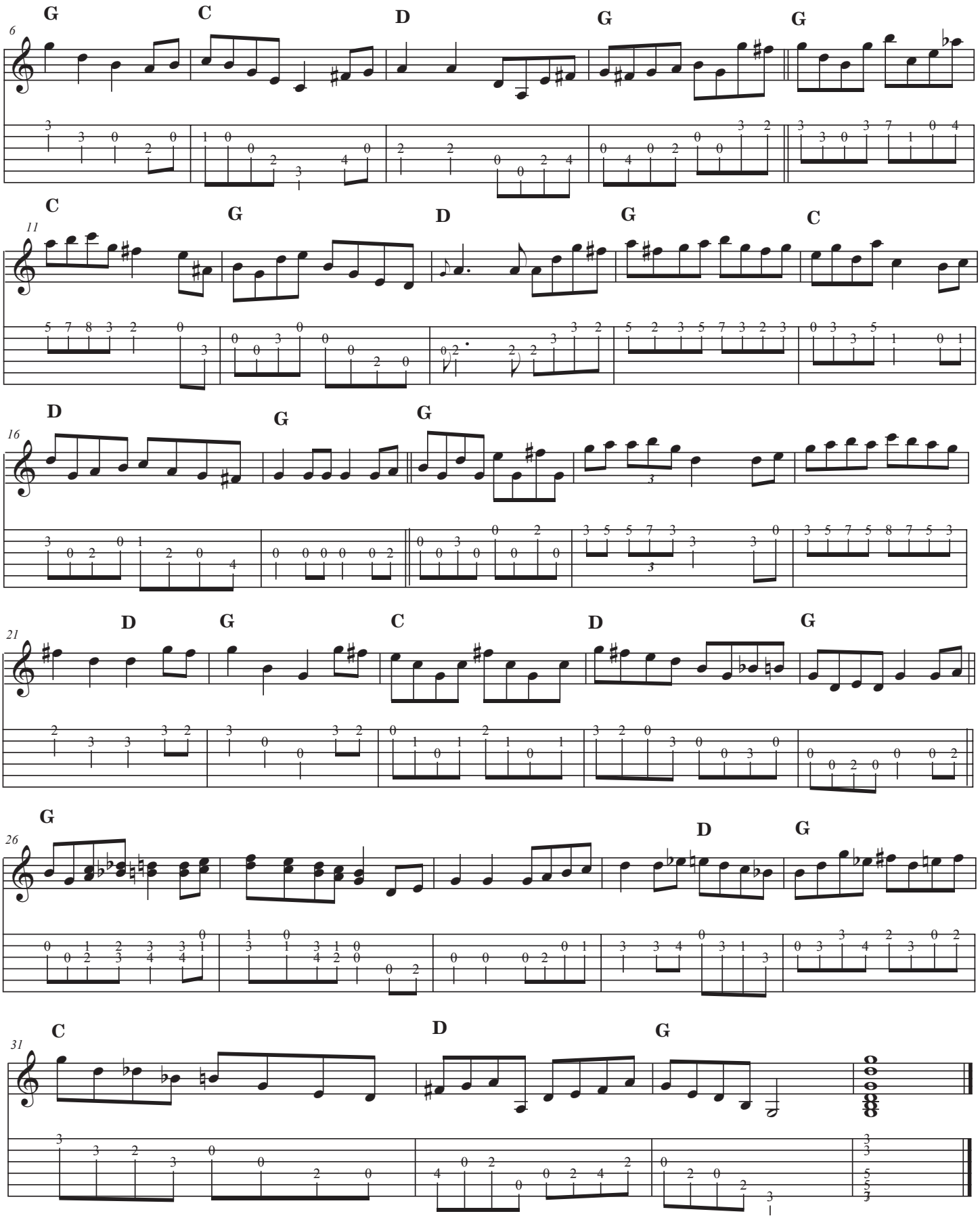
In this 90-minute video, rhythm guitar master Wyatt Rice teaches you how to greatly expand your rhythm guitar abilities by teaching: crosspicking rhythm; syncopated rhythm; a variety of right hand patterns combined with left hand technique to develop a "groove" rhythm; unique bass runs; passing chords; chord substitutions; and chord inversions.

Additionally, Wyatt is shown improvisationally accompanying various instruments (banjo, fiddle, guitar, mandolin) and then analyzing what he has done to provide the rhythmic foundation behind each instrument. Also featured are guest appearances by: Rickie Simpkins on fiddle (Sally Goodin' and Dusty Miller) and mandolin (Big Country and I Wonder Where You Are Tonight), Sammy Shelor on banjo (Ground Speed and Whitewater), Kenny Smith on guitar (Goodbye, Liza Jane and Bill Cheathum) and Tony Rice (Waltz for Indira, Manzanita, and Devlin). Wyatt provides guitar accompaniment to each of these artists and then analyzes the techniques he has employed.

Call 800-413-8296 to Order **$24.95**

Audio CD
Track 48 (complex version)
Track 49 (simple version)

The Girl I Left Behind Me

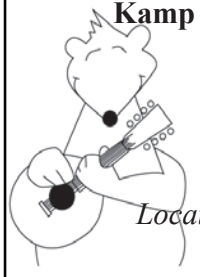
Arranged by Dillon Hodges

The Girl I Left Behind Me (con't)

Steve Kaufman's Acoustic Kamps

June 12-18: Old Time Banjo, Mountain Dulcimer Flatpicking, Fingerpicking, Old Time Fiddle, Bass, Songwriting

June 19-25: Flatpicking, Bluegrass Banjo, Mandolin, Bluegrass Fiddle, Singing, Dobro ™ and Bass

Old Time and Traditional Week - June 12-18: Flatpicking: Tyler Grant, Jim Hurst, Steve Kaufman, Robin Kessinger, Marcy Marxer, Roberto Dalla Vecchia; **Fingerpicking**: Steve Baughman, Eddie Pennington, Chris Proctor, TJ Wheeler; **Bass**: Rusty Holloway; **Old Time Fiddle**: Josh Goforth, Stacy Philips; **Mountain Dulcimer**: Joe Collins; **Old Time Banjo:** Laura Boosinger; **Songwriting:** Kathy Chiavola

Bluegrass Week - June 19-25: Flatpicking: JP Cormier, Mark Cosgrove, Dan Crary, Beppe Gambetta, Mike Kaufman, Kenny Smith, Uwe Kruger; **Mandolin**: Alan Bibey, Andrew Collins, David Harvey, Emory Lester, Barry Mitterhoff, Don Stiernberg; **Bluegrass Banjo**: Gary Davis, Janet Davis, Casey Henry, Jens Kruger; **Dobro ™:** Ivan Rosenberg**; Bass:** Joel Landsberg; **Bluegrass Fiddle**: Adam Masters & Stacy Phillips **Singing Class**: Kathy Chiavola; **Jam Instructor Both Weeks**: Keith Yoder; **101 Instructor:** Jeff Scroggins **Kamp Doctors** - Week One: Ken and Virginia Miller; Week Two: Richard Starkey and Jim Grainger



Call 800-FLATPIK - 865-982-3808 to Register

A Musical Event Like None Other

Held each June in Maryville, TN

Specially designed for Ultra-Beginners through Professional

Located On The Campus of Maryville College in Maryville, TN - Just 17 mi. So. of Knoxville, TN

Call or Write for your Kamp Brochure or go to www.acoustic-kamp.com

Your $800.00 Paid Registration Entitles You To:

- Rotating 2 Hour Classes with ALL of the Main Teachers
- All Meals and Lodging (Companion Packages available)
- Structured Slow and Medium Group Jam Periods
- Structured Stylistic Jams: Swing, Old Time, BG, Vocal, Gospel
- Master Classes and Afternoon Specialized Sessions
- Ensemble Work, Open Mic. Time, Afternoon and Nightly Jams
- Admission to All The Nightly Concerts in the Clayton Center
- Scholarships Available at **http://duscholar.home.mchsi.com/**

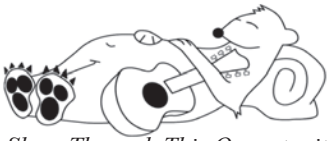
Gold Award Winning
***More* Classes**
***More* Education**
***More* Fun *More* Friends**
Scholarships Available
Join us in June!

We'd like to thank Weber Mandolins, Collings Guitars, Ken Miller Guitars, Taylor Guitars for donating instruments for our big Door Prize Give Away! More to be added!

Gold Award Every Year since 2002
Find Out Why!

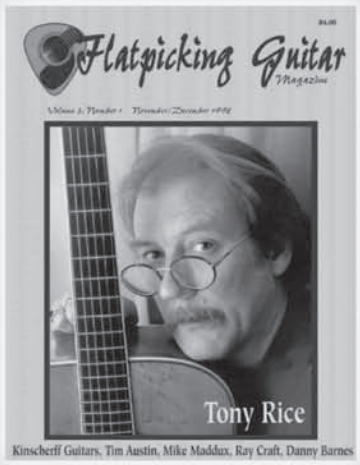
Limited Spaces -Registrations and Kamp Info: www.flatpik.com
Register On-Line Register Today
Steve Kaufman's Acoustic Kamp
PO Box 1020, Alcoa, TN 37701
865-982-3808 (Operator's and Tape Machines are Standing By 24 hours)
800 - FLATPIK steve@flatpik.com **www.flatpik.com**

Interested in being a corporate sponsor?
Write steve@flatpik.com



Don't Sleep Through This Opportunity!

The 2011 Kamp Series is Sponsored in part by ~ Acoustic Guitar Magazine, Collings Guitars, Deering Banjos, Downhomeguitars.com, DR Strings, Elm Hill Meats, Fishman Transducers, Flatpicking Guitar Magazine, Heritage Instrument Insurance, Homespun Tapes, Huss and Dalton Guitars, Intellitouch Tuners, Janet Davis Music, Mass St. Music, Mandolin Magazine, Martin Guitars, Naugler Guitars, The PicKing, Pick 'N Grin, Shubb Capos, SmokyMountainGuitars.com, Weber Mandolins and Wood-N-Strings Dulcimer Shop



Flatpicking Guitar Magazine

Flatpicking Guitar Magazine is the complete resource for the flatpicking guitarists. Each issue includes interviews with top performers and guitar builders, reviews of instructional material, new CDs, and guitar accessories, and technical articles and tablature covering a wide range of acoustic guitar topics, including: guitar set-up and maintenance, flatpicking fiddle tunes, rhythm guitar, crosspicking, playing up-the-neck, solos to vocal songs, learning improvisation, guitar duets, music theory, jam session favorites, and much more!

Flatpicking Guitar Magazine **Audio**

Get an instructional CD with every issue!

Flatpicking Guitar Magazine makes available a 70-minute instructional CD with every issue of *Flatpicking Guitar* (we started with the Sept/Oct 1999 issue). Every song which appears in the magazine is played on the CD, both up-to-speed and slowed down for instructional purposes. Plus there are interviews with the feature artists in addition to special guest appearances, song previews from upcoming flatpicking CD releases, and practice rhythm tracks.

Subscription to the audio version of *Flatpicking Guitar* is separate from the subscription to the printed version. The audio CD price is $30 per year in addition to the printed magazine price, which is a bargain at just $5 per CD!

A Downloadable Digital PDF Subscription, and mp3 Audio Subscription
is Now Available at Flatpickdigital.com

Call Toll Free to Order: (800) 413-8296 Visit Our Web Site: http://www.flatpick.com

Flatpicking Guitar Magazine PO Box 2160 Pulaski, VA 24301 (540) 980-0338 Fax: (540) 980-0557

FLATPICKING GUITAR MAGAZINE SUBSCRIPTION ORDER FORM

Please Print Clearly

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

	Check One	
	Without Audio	With Audio
One year US (6 Issues):	$30.00 ☐	$60.00 ☐
One year Canada (6 Issues):	$40.00 ☐	$74.00 ☐
One year Foreign (6 Issues):	$45.00 ☐	$80.00 ☐

VISA/MASTERCARD/DISCOVER (Circle One) Expiration Date: _____

Credit Card Number: _____

Signature: _____

Phone Number:( ) _____

Send Check or Money Order to:
High View Publications
P. O. Box 2160
Pulaski, VA 24301

Advance payment is required. We do not bill for subscriptions - Thank You!

CLASSIFIEDS

Classified ads will be accepted for guitar and musical related items @ 40¢ a word, 50¢ a word for bold lower case type, 60¢ a word for bold upper case type. Please call (800) 413-8296 to order, or send ad to High View Publications, P.O. Box 2160, Pulaski, VA 24301

Instructional Material:

GUITAR JAM: Play leads to "Blackberry Blossom," plus 11 other classics with our back-up band. A fun way to develop timing. Tape and TAB booklet $16.95 ppd.
Custom Practice Tapes now available! Choose from almost 400 songs and we'll play them slow and fast for twice the jamming. Andy Cushing, 6534 Gowanda St. Rd., Hamburg NY 14075

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389 E-mail: JSuttonISG@aol.com
Web Site: http://guitar-jimsuttoninst.com
800-621-7669

FREE HAROLD STREETER CATALOG
Over 1,000 flatpick and fingerstyle tabs and CDs, beginning to advanced. Bluegrass, country, Celtic, Gospel, blues, jazz, and more. LeWalt Publishing, 4930 East Horsehaven Ave, Post Falls, ID, 83854, USA 208-773-0645, www.lewalt.com

www.CHORDMELODY.com
Enormous, unique selection of guitar music! Do you know what you're missing!

GUITAR LICK CARDS: from standard to stellar, 81 licks are isolated on playing cards. Line them up with the same chord progression as your favorite song and voila! It's a new arrangement! Rearrange the licks for endless variations. They're inspiring! Available for mandolin and banjo too. $11.50 ppd. per set. Andrew Cushing, 6079 McKinley Pkwy, Hamburg NY 14075

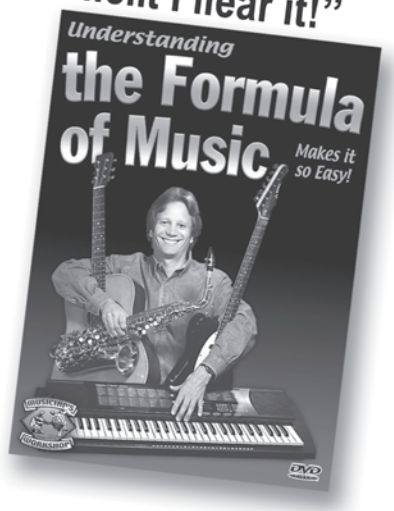
TEXAS MUSIC AND VIDEO PRESENTS SUPERCHARGED FLATPICKING!
David Grier slows down Wheeling, Old Hotel Rag, Engagement Waltz, Bluegrass Itch, That's Just Perfect, Eye of the Hurricane, Impulsive, Shadowbrook, Smith's Chapel, Porkchops and Applesauce, and Lone Soldier - $29.95. Also videos from Joe Carr, "60 Hot Licks for Bluegrass Guitar" and "Bluegrass Flatpick Favorites," $29.95 each or both for $49.95. Advanced Concepts, P.O. Box 16248, Lubbock, TX 79490, 1-800-261-3368, Fax 806-783-9164,
Web: musicvideo.com
www.musicvideo.com

FLATPICKING MERCANTILE
Flatpicking Mercantile has a full line of instructional books, CDs, and DVDs for the flatpicking guitar player. Bluegrass, Celtic, Western swing, Gypsy jazz, and more! Check out:
www.flatpickingmercantile.com

How much has your playing improved this year? Not that much? Free E-books, lessons, playing tips and backing tracks **www.ckomusic.com**

STEVE KILBY'S TUNE OF THE MONTH
Try my subscription service, an acclaimed and detailed method for learning flatpicking tunes. Each package features: TABLATURE for LEAD including BASIC and ADVANCED version, CHORD CHART and CD with tune broken down by phrases along with plenty of practice tracks for back-up and lead at different speeds. Subscription price is only $15 per month, plus shipping. For details contact:
276-579-4287 www.kilbymusic.com

"When I hear a new song on the radio, I already know how to play it the moment I hear it!"



Sounds magic—but the truth is, all good musicians can do that! And so can you, after we've shown you what to listen for. You will gain an ear for harmony & melody, plus knowledge of the mechanics, as well as the language of musical terms. Everything is laid out in the most logical order, with the easiest examples to practice on. Learn ear training, the Nashville Numbering System, Perfect Pitch, history of the formula, voicing, how to figure out the chords to any song, how to recognize intervals, tempered scale, circles of 4ths & 5ths, & much more! It's really just 4 years of college music theory condensed down into 2-hours of watching TV.

Order Today!
2-hour DVD #7038…$39.95

MUSICIAN'S WORKSHOP Since 1973

www.musicians-workshop.com
Bx 161921 Austin TX 78716-1921
Orders: (800) 543-6125
Service: (512) 452-8348

CLASSIFIEDS continued

Flatpicking Essentials Instructional Series

Ever feel like you've hit a wall in your practice or reached a plateau that you can't get beyond? We can help you! The Eight-Volume *Flatpicking Essentials* Instruction Method, developed by *Flatpicking Guitar Magazine* editor Dan Miller, provides you with over 1000 pages of information taught in a specific step-by-step sequence so that your flatpicking knowledge and skill sets are complete, with no holes, or gaps. Starting with Volume One (Rhythm, Bass Runs, and Fill Licks), this series teaches you how to develop in an easy to follow graduated method. This course is available as spiral bound books with CD, or as digital downloads. For more information visit www.flatpickingmercantile.com or www.flatpickdigital.com.

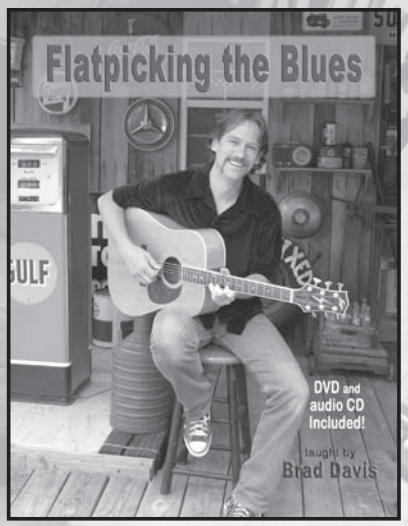
Guitars, Strings, and Accesories:

DAN LASHBROOK
ACOUSTIC GUITAR SET UP
Custom Bridge Pins, Nuts, and Saddles.
Neck Re-sets, Fret Jobs, Crack Repairs.
Specializing in helping you get the best performance out of your guitar.
Occasional high performance guitars for sale. danlashbrook@charter.net
Call 828-649-1607

LANHAM GUITARS
Handcrafted by Marty Lanham
Available from Nashville Guitar Company
www.nashguitar.com
phone: 615-262-4891

EUPHONON COMPANY STRINGS
First quality major manufacturer strings in bulk at fantastic savings. Same strings you buy in music stores, without the expensive packaging. Acoustic guitar sets: extra-light, light, or medium: 80/20 Bronze $31.50/dozen, $20.00/half dozen; Phosphor Bronze $33.50/dozen, $21.00/half dozen. Post paid. Call for price larger quantities. Twelve string, electric guitar, banjo, mandolin, dulcimer, special gauges available. Request String Catalog. Euphonon also offers guitar repair and building supplies. Request Luthier's Catalog. EUPHONON CO. PO Box 100F Orford NH 03777. 1-(888) 517-4678**.**
www.hotworship.com/euphonon

Visit www.fgmrecords.com
Specializing in Acoustic Guitar Music!



Flatpicking the Blues
Book/DVD/CD Course
by Brad Davis

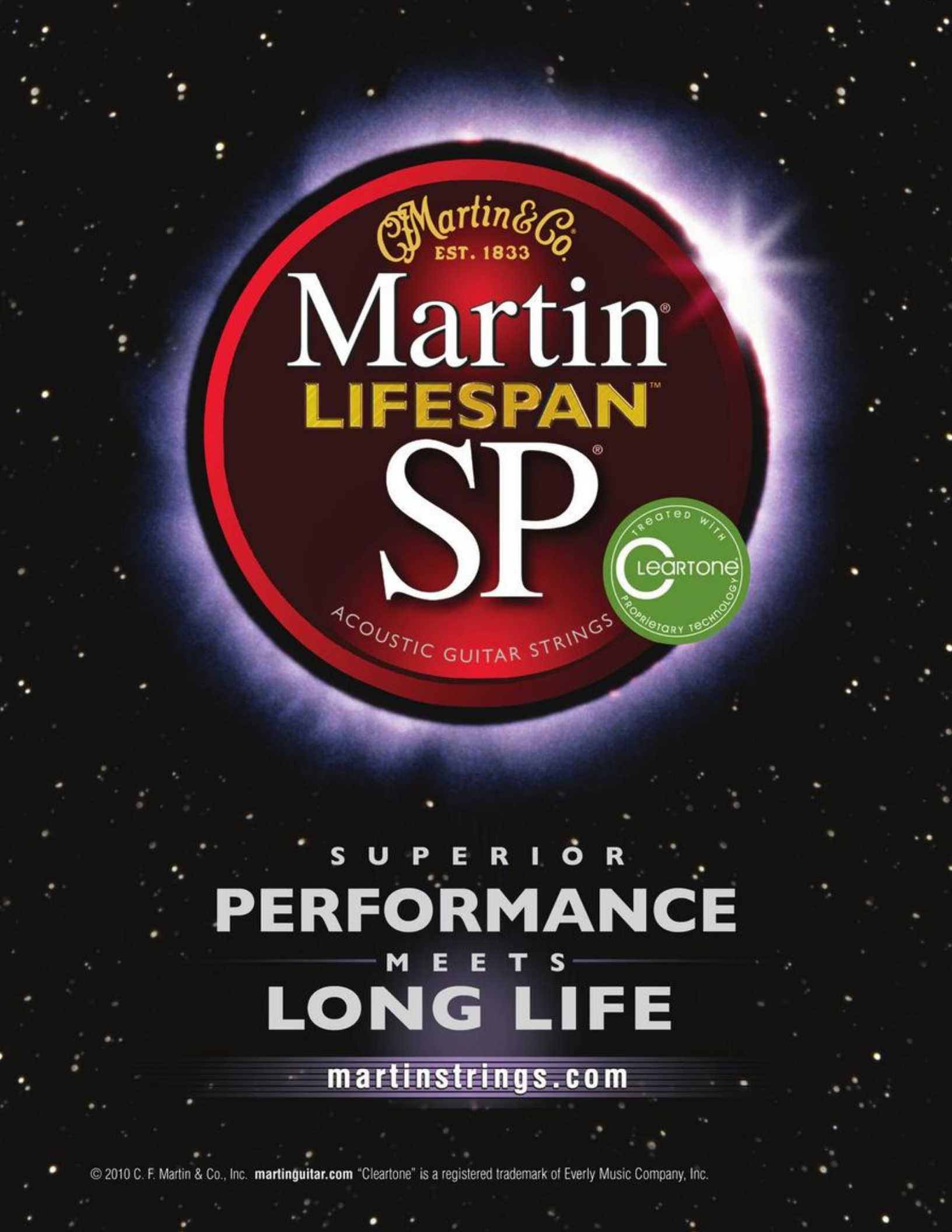
In this course, Brad Davis shows you how to approach playing the blues using both theoretical and practical methods. You will learn how to play blues style rhythm, learn blues scales at several positions on the neck, and learn how to apply those "blues notes" in a free-form improvisational style over the twelve-bar blues progression. This section increases your knowledge of the guitar fingerboard as it relates to the blues and provides you with a method for increasing your improvisational skills. Brad then examines common blues phrasing, technique, and standard blues licks and demonstrates how to apply them. He also shows examples of licks played in the style of great blues guitarists and even demonstrates how Bill Monroe's blues licks on the mandolin can be incorporated on the guitar. This course also includes blues ear training.

In addition to teaching you how to play straight blues, Brad also demonstrates and teaches how you might take tunes that you may already know from the standard flatpicking repertoire and spice them up with blues licks. If you are tired of playing flatpicked fiddle tunes and bluegrass songs the same old way you will greatly appreciate Brad's instruction on how you can add excitement and interest to songs that you already play by adding a blues flavor.

Call 800-413-8296 to Order

Visit the Website for More Information and Blues Guitar Lessons
www.flatpick.com/blues

serious guitars
Pat Flynn's 2006 Collings DS2H A
www.CollingsGuitars.com / (512) 288-7770



© 2010 C. F. Martin & Co., Inc. **martinguitar.com** "Cleartone" is a registered trademark of Everly Music Company, Inc.